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***Vignettes: Deconstructing an Organic
Compositional Process***

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***Vignettes: Deconstructing an Organic
Compositional Process***

by

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Thesis

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Master of Music

The University of Texas at Austin

May 2016

Abstract

Vignettes: Deconstructing an Organic Compositional Process

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The University of Texas at Austin, 2016

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Vignettes is an original ten-part suite of music for a ten-piece ensemble written with accompanying projected visuals. In scope, the piece is essentially a work of chamber jazz, in this case referencing a medium size jazz ensemble influenced by neoclassical and modern compositional techniques. The piece draws from disparate influences outside of the traditional jazz medium. The goal of this thesis is to outline the initial objectives of *Vignettes*, explore the organic compositional process in creating this piece of music, and to further analyze the resulting music. The structure of each movement of *Vignettes* has been thoroughly diagramed to reveal the atypical form of each vignette. By expounding upon the harmonic, melodic, motivic, rhythmic, and textural tendencies throughout the piece, the personal compositional voice is broken down into key components: exploration of electronic elements in a chamber jazz ensemble, modal composition, harmonic recontextualization, rhythmic dissonance, subtle thematic connectivity, and utilization of a visual presentation. By analyzing the organic compositional process of *Vignettes* further, deeper insight is gained that will inform future creative and compositional endeavors.

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Chapter 1: Introduction to *Vignettes* and Influences

Vignettes is an original ten-part suite of music for a ten-piece ensemble written with accompanying projected visuals. In scope, the piece is essentially a work of chamber jazz, in this case meaning a medium sized jazz ensemble that draws from disparate influences outside of the traditional jazz medium. The instrumentation is for tenor vocals (utilizing a vocoder), alto saxophone (with a soprano double), tenor saxophone (doubling on a sampler), trumpet, trombone, acoustic piano, electric guitar, acoustic/electric bass, drum set, and a final part that functions as the conductor but also plays an additional alto saxophone (with effects pedals), flute, keyboard, and a drum machine. The acoustic core of the instrumentation is fairly familiar in the jazz medium, but the inclusion of electronic elements like vocoder and samples as well as avant-garde visuals pushes the project slightly outside of what may be considered the typical timbral spectrum and overall scope of most jazz ensembles. *Vignettes* initially began with the simple desire to create a continuous musical work for a medium size ensemble with a few tenets to follow and steer the direction of the project.

The original conceptual core of *Vignettes* began with the desire to compose a multi-movement work that focused on shorter mood-intensive pieces, hence the title of the piece, *Vignettes*, which may be defined as a fleeting and redolent episode. There were also aspirations to include a visual element that would complement and enhance the musical presentation and draw the audience further into the experience. From the project's inception, a principal goal was to seamlessly include instrumentation borrowed from outside of a typical jazz ensemble. Regarding the visual element, it was decided that the most effective and novel expression of a vignette would be to assign an associated GIF (Graphics Interchange Format), which is a short and repeating video, and to project those onto a screen behind the ensemble. While a visual element is not explored as often

in the jazz genre, it is certainly not without precedent. A recent and notable example is Darcy James Argue's *Brooklyn Babylon*, which included animation and painting by artist Danijel Zvezelj in live performance. Various other examples exist within the art-music side of jazz, particularly utilizing projection shows. The visual aspect of performance is a paramount concern in a large segment of popular music, but is seldom considered in most live jazz performance. Considering the profound impact that the visual dimension can have on the atmosphere and tone of a musical performance, it is worth appealing to the audience beyond the auditory experience. By engaging another dimension of experiencing an artistic work the performance can capture the audience even further, especially considering the dynamic and already less predictable nature of improvisational music. That being said, the visual component, though important, was secondary to the musical component in the creation of *Vignettes*.

Instead of predetermining the GIFs before the compositional process began, the visuals and even the exact titles of each piece were decided upon after the music was written. This process allowed the music to function as the muse for of the selected visuals instead of the inverse, a common compositional trope. In listening back to the MIDI realizations created for each piece, utilized for compositional and rehearsal purposes, a certain word or image often sprung to mind. Then a GIF was searched for to match that word or visual. For example, the second vignette conjured the image of slowly awakening in the morning. Therefore the vignette was simply titled "Woke," and an appropriate visual was found based on that idea. In this case, the GIF is a repeating visual of a couple lying in bed in various positions. The GIF was then altered to match the overall aesthetic of the visuals – black and white, contained within a circle, and with a black background.

The instrumentation was patterned after the music that influenced the

composition. The work from its inception drew from a variety of influences in both composition and instrumentation. Within the jazz realm, chamber jazz ensembles have a rich history from the Miles Davis/Gil Evans collaborations and artists like Chico Hamilton to contemporary groups like the SF Jazz Collective and projects such as Tigran Hamasyan's album *Mockroot* and Miguel Zenon's album *Alma Adentro: The Puerto Rican Songbook*. Hamasyan's album varies in instrumentation from piece to piece and often subtly incorporates electronics and world instruments, and Zenon's album adds a ten-piece woodwind ensemble to the core jazz quartet.

The Robert Glasper Experiment has been a pervasive influence in the writing style of these vignettes as well. Particularly saxophonist/keyboardist KC Benjamin has influenced the texture and instrumentation. Benjamin often uses a vocoder synthesizer in tandem with a keyboard to create a robotic vocal effect, and that similar effect is used throughout *Vignettes*. The primary motif that reoccurs in various movements is carried in the vocoder, and the effect pushes the color of the work out of the strict acoustic jazz realm. The inclusion of samples and drum machine was driven by the aspiration to include elements of modern hip-hop production. "Vignette 10: Dance" is particularly inspired by this aesthetic. The drum machine used is similar to a distorted Roland TR-808, and the samples utilized in that particular movement are heavily effected field recordings of an African Pygmy tribe. The direct inspiration for this sound was the production style of both Timbaland and Kanye West. Specifically, West's sampling of Continent No. 6's "Afromerica" in his song "Power" was a fairly direct model for the sample styling in the final movement of *Vignettes*.

Other movements also began with similar conceptual basis of mimicking another artist's style and drawing direct influence. "Vignette 8: Stasis" began as an attempt to reproduce the rhythmic concept of piano trios like the Vijay Iyer Trio and The Bad Plus.

“Vignette 9: Sun Eater” also began with the idea of borrowing a rhythmic concept. In this case, the overlying of swing eighth notes over a fast 2+3 five-pattern was derived from Chris Dave’s drumming on a particular bootleg recording of the Robert Glasper Experiment playing “For the Foundation” at the 55 Bar in New York City.

The inclusion of electronic elements in jazz ensembles was definitely explored by jazz fusion groups such as Weather Report, but these ensembles generally did not make extensive use of drum machines and the overall aesthetic was dissimilar. The primary inspiration for electronic sounds in *Vignettes* within a jazz ensemble was drawn rather from more modern artists, particularly the Norwegian ensemble Jaga Jazzist and the Los Angeles-based producer Flying Lotus. Jaga Jazzist is a jazz ensemble with varied members and instrumentation that frequently incorporates electronic instrumentation and influences into a jazz ensemble setting and does so coherently and with aesthetic discernment. Their first album, for example, opens with a track called “Animal Chin” that combines the live ensemble with a sampled drum-and-bass loop. Flying Lotus approaches a similar sound from the other end of the spectrum; he is an electronic music producer that brings in jazz instrumentalists and influences into an electronic music framework. His most recent album incorporates obscure drum samples and features modern jazz figures like Kamasi Washington, Thundercat, Deantoni Parks, and even legendary jazz great Herbie Hancock. These two artistic sounds have been influential and essential to the overall aesthetic and compositional approach to *Vignettes*.

Chapter 2: Structure

In deciding the structure of the work as a whole, the general goal of creating singularly focused pieces created the necessity for shorter movements. The repetitive and specifically dedicated concept in each vignette was decidedly not sustainable or interesting over longer durations. Moreover, the focused framework of ten shorter movements allows for the listener to become engrossed in each musical concept but not exhausted by it. The overarching structure of ten movements with limited thematic material was decided according to the length of time allotted for the overall work. Since the piece needed to be 50-60 minutes long, each piece was targeted to be around 4:30-5:00 in length. Originally the plan was to include twelve vignettes, but it was decided that ten would allow more time for soloists to fully develop their solos in each piece. The length of each movement was decided based on the motivic and thematic material.

The overarching form of each vignette was not predetermined or thoroughly considered in the compositional process. Instead, the form of each arose organically in the moment while writing the music. Therefore, to analyze the structure of the piece as a whole it was necessary to analyze the resulting formal structures of each movement. The most efficient way to demonstrate the organization was in a visual diagram of each movement.

Figure 1: Vignette 1 Structural Diagram

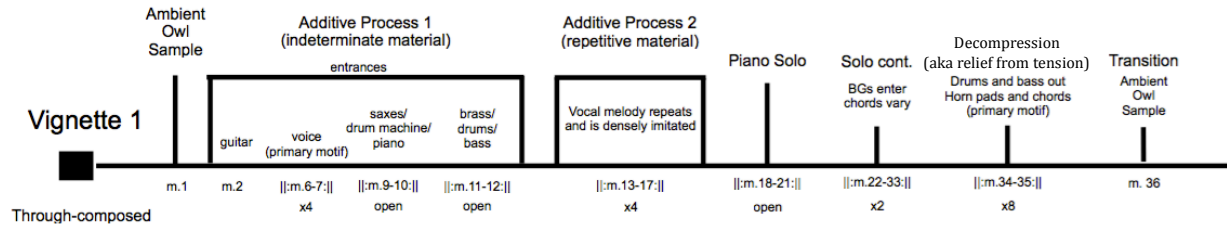


Figure 2: Vignette 2 Structural Diagram

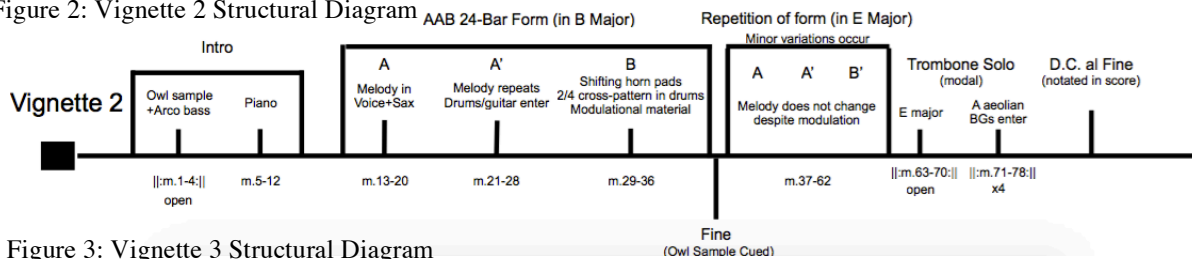


Figure 3: Vignette 3 Structural Diagram

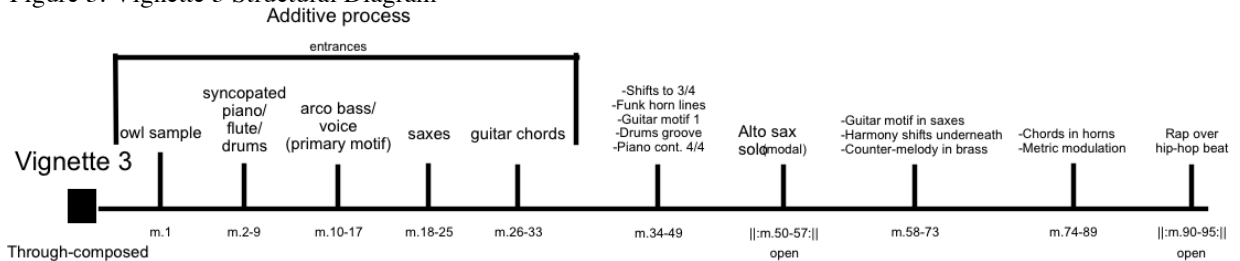


Figure 4: Vignette 4 Structural Diagram

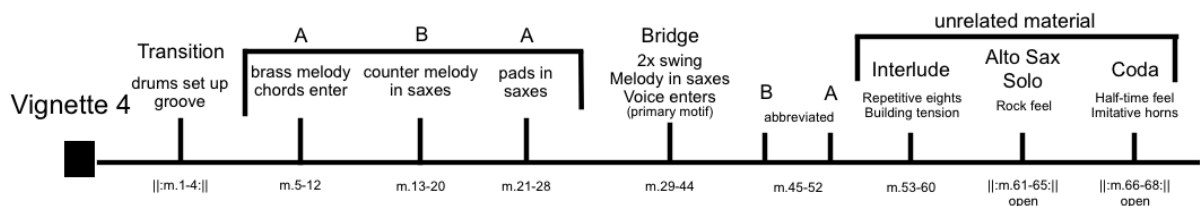


Figure 5: Vignette 5 Structural Diagram

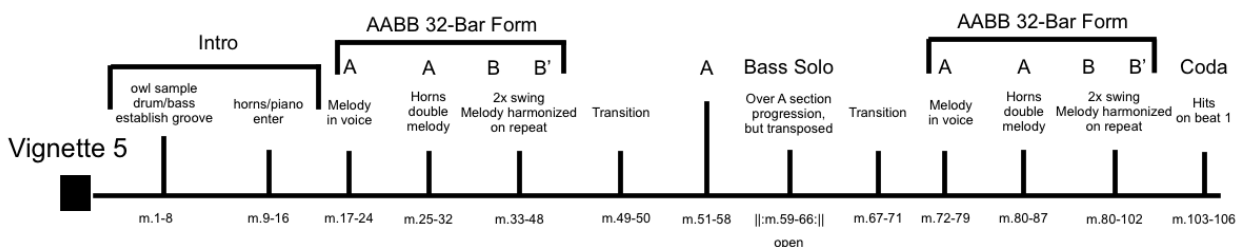


Figure 6: Vignette 6 Structural Diagram

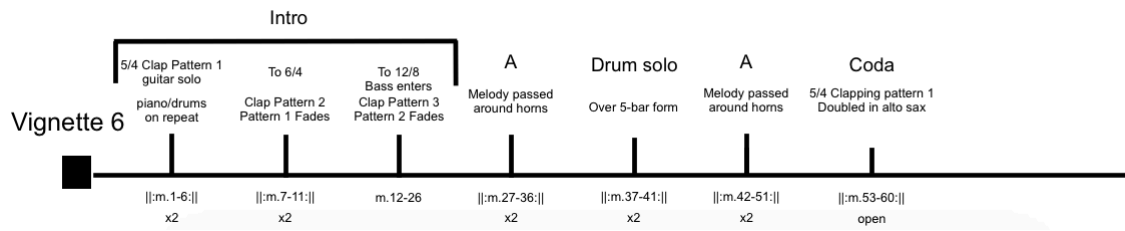


Figure 7: Vignette 7 Structural Diagram

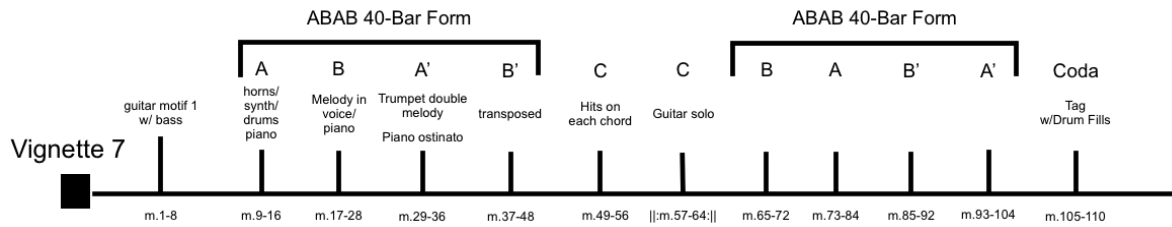


Figure 8: Vignette 8 Structural Diagram

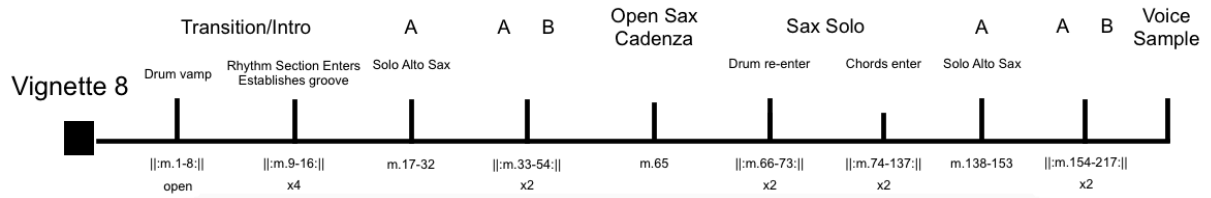


Figure 9: Vignette 9 Structural Diagram

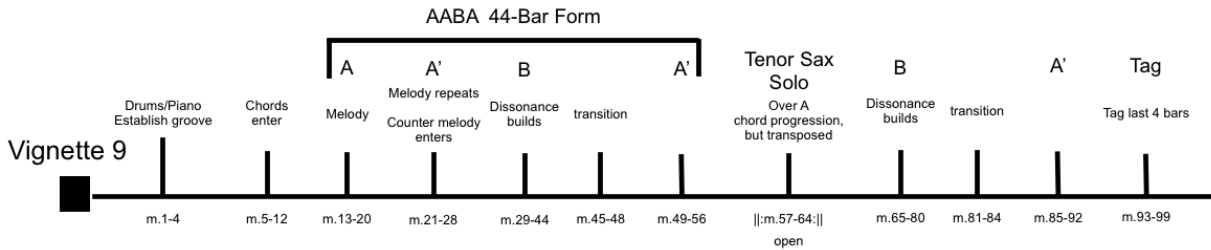
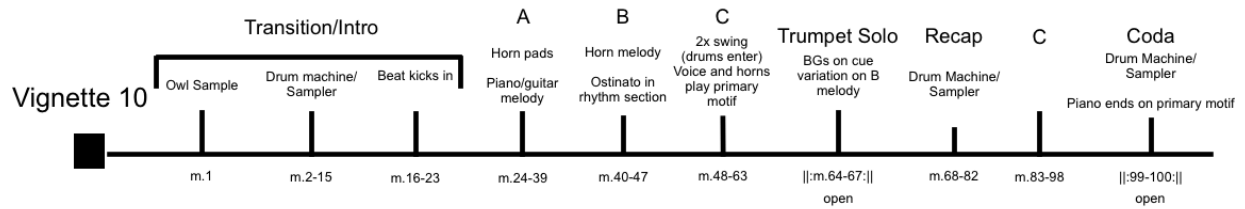


Figure 10: Vignette 10 Structural Diagram



As demonstrated, the internal organization of each vignette varies widely, but structural devices within each movement do overlap. The term “additive process” appears multiple times in the structural outline (Figures 1-10), which can be defined as a repetitive section that continues to add instruments and layers each part over the next. “Vignette 1: Blink,” begins with this structural device and also ends with a second section dependent upon an additive process. In the example below (Figure 11), each repeated sections adds new layers. At m. 9 the vocals, drum machine, and piano are added to the saxophones. The vocal/vocoder pad is the only determined part to hold down the section with multiple indeterminate layers surrounding it. When the next layers are added at m. 10, the brass plays a similar role by maintaining steady quarter notes.

Added layer 1 Added layer 2

Figure 11: Vignette 1 - excerpt a

Con./Samp. 2 [Distorted 808] f cont. ad lib maintain syncopation

A. Sx. mf cont. ad lib maintain syncopation

T. Sx. mf cont. ad lib maintain syncopation

Bb. Tpt. [Harmon] mf

Tbn. mf

Piano Do Do Do Do

Gtr.

Pno. mf cont. sim randomize syncopated accents

Bass f Big, Deep, Long Notes E Natural Minor or Dorian

D. S. f Even ♭ based Implying various meters, relentless communicate w/ drum machine

8 9 10 11 12

Additive processes also appear prominently in “Vignette 3: Chase.” The natural developmental nature of these sections matches with the visual motif of the GIFs. The single repeating image evolves over time and takes on new meaning in the framework of the music, and the additive process as a structural device repeats an idea and evolves it by adding layers and providing new context.

A common thread in almost all of the vignettes is a solo section planted in the middle of the movement. Each vignette intentionally features a different soloist. This provides another inherently developmental section, an alternatively natural segue into the next structural set piece. The majority of the solo sections in the vignettes were based on the form or previous material in some way, though not always overtly or as in a traditional jazz standard. For example, the chord changes in “Vignette 5: Dust” and “Vignette 9: Sun Eater” are based on the previous chord progression but are transposed to create variance in the tonalities. Other solo-section chord progressions are based on a segment of the previous material and not an entire form, such as “Vignette 3: Chase” and the drum solo vamp in “Vignette 6: Painted.” In the latter, the five-bar phrase from the A section becomes the vamp figure for the drum solo.

Figure 12: Vignette 6 - excerpt a

The musical score for Vignette 6 - excerpt a, measures 37-41, is presented below. The score is for four parts: Gtr., Pno. 2, Bass, and D. S. (Drum Solo). Measures 37-41 show a repeating five-bar phrase. Chord changes are indicated above the staves: D-11, G/D, D-11, G/D, D-11, Bbmaj9. The Drum Solo part is marked 'Drum Solo' and shows a repeating rhythmic pattern.

While a few of the movements are primarily through composed, such as “Vignette 1: Blink” and “Vignette 3: Chase,” a number of the movements contain more common song forms such as AABA or ABAB. However, those structures are still not repeated in

the familiar fashion of most jazz standards where the form is repeated ad infinitum. Whenever these more common formulas are used, a loosely related solo section or another entirely unrelated section interrupts them. This is exemplified in “Vignette 7: Currents,” demonstrated in the structural diagram in Figure 7 (p. 6). The ABA'B' form is essentially repeated in mm. 65-104 but only after an interrupting section in mm. 49-64. Also, instead of returning as ABA'B', the order is now BAB'A'. “Vignette 9: Sun Eater” similarly contains the common form of AA'BA'. However, the use of this form is also altered in this instance. After the solo section, which as mentioned previously is based on the A section of the form, only the final the B and A' sections return during the recapitulation of the melody. The return to the B section felt natural due to the solo section being based upon the changes of the A section to provide variety and to manage the length of the tune. This treatment of the form may be analogous to skipping to the bridge of the form in a longer jazz ballad, as gigging jazz musician often do to manage the length of a ballad.

The variety of organization and structure throughout the various movements was another element that primarily arose organically. Once the writing process began on a vignette, each section was written and developed until a natural end arose and then the transitioned to a new idea. If it seemed appropriate, a previous idea would be returned to, but returning to previous structural sections was never deemed necessary in every vignette. For example “Vignette 3: Chase” does not return to any complete section throughout the movement. However, the motivic material in each section overlaps and evolves to create continuity.

Figure 13: Vignette 3 - excerpt a

This musical score excerpt, labeled 'Figure 13: Vignette 3 - excerpt a', covers measures 45 through 49. The score is arranged in a multi-staff format with the following parts from top to bottom:

- D. S.** (Drum Set): Features a consistent pattern of eighth notes across all measures.
- A. Sx.** (Alto Saxophone): Plays a melodic line with eighth and quarter notes.
- T. Sx.** (Tenor Saxophone): Mirrors the melodic line of the Alto Saxophone.
- B♭ Tpt.** (Baritone Trumpet): Plays a melodic line with eighth and quarter notes.
- Tbn.** (Trombone): Provides harmonic support with eighth and quarter notes.
- Voice** and **Voc. 1**: Both parts are silent, indicated by whole rests.
- Gtr.** (Guitar): A melodic line is shown, with measures 45-48 highlighted by a red rectangular box.
- Pno. 2** (Piano 2): Plays a melodic line with eighth and quarter notes.
- Bass**: Features a bass line with a specific 'E-7' chord marking in measure 45 and a 'Bass' marking in measure 48.
- D. S.** (Drum Set): A second drum set part at the bottom, mostly silent with whole rests.

The score is written in 4/4 time with a key signature of one sharp (F#). Measure numbers 45, 47, 48, and 49 are printed below the corresponding staves.

Figure 14: Vignette 3 - excerpt b

The musical score for Figure 14: Vignette 3 - excerpt b is written in 4/4 time and spans measures 58 to 65. The score includes the following parts:

- Fl.** (Flute): Rests throughout the excerpt.
- A. Sx.** (Alto Saxophone): Carries the main melodic line, marked *mf*.
- T. Sx.** (Tenor Saxophone): Rests throughout the excerpt.
- Trpt.** (Trumpet): Rests throughout the excerpt.
- Tbn.** (Tuba): Enters in measure 61 with a *f* dynamic.
- Voice**: Vocal line with lyrics "Ah" and "mf".
- Voc. 1**: Vocal line, rests throughout the excerpt.
- Gtr.** (Guitar): Provides a rhythmic accompaniment.
- Pno. 2** (Piano): Provides harmonic support with chords: C⁶, D(add4), A⁷, E(add4), G⁶, Fmaj9, C⁶/E, and Cmaj7(#11).
- Bass**: Provides harmonic support with chords: C⁶, D(add4), A⁷, E(add4), G⁶, Fmaj9, C⁶/E, and Cmaj7(#11).
- D. S.** (Double Bass): Provides a rhythmic pattern.

The guitar ostinato in mm. 46-49 (figure 13) becomes the melodic material, carried by the alto saxophone, in mm. 58-65 (figure 14) and is placed in a different harmonic context with various layers entering and overlapping. Despite the lack of exact repetition in the form, the thematic and harmonic material creates noticeable connectivity for the listener between contrasting sections, allowing *Vignettes* as a whole to remain a graspable experience upon first hearing it.

Chapter 3: Harmonic and Melodic Relations

Harmonically and melodically, *Vignettes* covers a wide spectrum of colors but still maintains a sense of continuity. The connective tissue between the vignettes in a harmonic sense is somewhat intentional but also rises organically from the personal style of the composer. Similar to the rhythmic conception, the harmonic conception of *Vignettes* largely arose organically by composing one or two layers of the music at a time. The overall harmonic structure was of course considered, but often the composition took form intuitively. The result is a balance of modal writing, intentional passing dissonances, and recontextualized diatonic melodies.

The overall work contains a variety of sections that are in a modal harmonic framework. The opening movement, “Vignette 1: Blink,” is a fitting example and actually stays in E Aeolian throughout the entire movement. The parts in this particular movement were written to achieve modal saturation, where almost every note in the mode is present in a passing line or sustained. In this particular case, the modal saturation is achieved via a partial heterophony or imitation in the winds.

D Figure 15: Vignette 1 - excerpt b 3

The musical score for Vignette 1 - excerpt b, measures 13-17, is presented in a multi-staff format. The instruments and parts are as follows:

- Con./Samp.:** Conductor/Sampler part, marked with a '4xs' (four times) instruction.
- A. Sx. (Alto Saxophone):** Melodic line with dynamics *mf* and *mp*. Includes performance instructions 'Enter 2nd X' and 'Enter 4th X'.
- T. Sx. (Tenor Saxophone):** Melodic line with dynamics *mf* and *mp*.
- Bb. Tpt. (B-flat Trumpet):** Melodic line with dynamics *mf* and *mp*. Includes performance instructions 'Enter 2nd X' and 'Enter 4th X'.
- Tbn. (Trombone):** Melodic line with dynamics *mf* and *mp*.
- Piano:** Accompanying part with lyrics 'A - wake' and 'I want to see'. Includes dynamics *mf* and *mp*.
- Guitar:** Accompanying part with chord diagrams for A9 and G5/A. Includes dynamics *mp*.
- Bass:** Accompanying part with dynamics *mp*.
- D. S. (Drum Set):** Includes a 'Light Cymbal Work' section with a '4xs' marking.

The score is written in E major (three sharps) and includes various musical notations such as slurs, accents, and dynamic markings. The measures are numbered 13, 14, 15, 16, and 17 at the bottom.

In Figure 15, the melodic lines were written independently of each other based on the same melodic contour within E Aeolian without regard for the vertical harmonic structure. Once the harmonic structure is planted underneath, the effect achieved is modal saturation with coincidental harmonies arising in the voices. In each vignette there is at least one section that devolves into simpler modal harmony, most often in the solo sections to allow the ensemble ample room for improvisational exploration.

Dissonance also plays a factor, however, throughout *Vignettes*, although the context for the harmonic tension still prevents the music from being overly abrasive. Multiple compositional devices allow for this phenomenon. Utilizing open harmonies, primarily open fifths, in the rhythm section allows for less diatonic rigidity in the melody

for avoiding dissonances. With fewer notes to clash with in the fundamental harmony, more exotic melodic lines are permissible. This concept is displayed best in the C section of “Vignette 4: Ritual” at m. 29.

Figure 16: Vignette 4 - excerpt a

The shifting fifths in the chords allow the angular melody to move in and out of different modes and include chromaticism that would not be as functional otherwise. The result is still feels disorienting, but there is not a distinct crunch between the pitches. Dissonance is also achieved in some occasions via side-slipping, chromatically planing a melodic line from inside to outside of the key. This briefly occurs in a counter melody in “Vignette 9: Sun Eater.”

Figure 17: Vignette 4 - excerpt b

Here in Figure 17, the saxophones utilize side slipping in the second measure. This momentary dissonance clashes against the underlying harmony, but within the context of the melodic line the dissonance is resolved. “Vignette 9: Sun Eater” also contains particularly dissonant chords in the bridge of the form. The level of dissonance increases throughout the bridge and utilizes less common chords such as Maj7(#9) chords and

Maj(add4). The eventual resolution at the end of the bridge provides resolution and relief to the dissonant and tense nature of the bridge in “Vignette 9: Sun Eater.”

Recontextualization is also a major harmonic and melodic device used throughout *Vignettes*. A diatonic melody that may sound harmonically simple in a more common context is placed on top of a more obscure harmony or chord progression. Essentially, the diatonic melody is being reharmonized. This concept is plainly demonstrated in “Vignette 7: Currents.” On the first statement of the A-section melody, the melody appears in the predominantly diatonic and consonant context of G Lydian.

Figure 18: Vignette 7 - excerpt a

The musical score for Vignette 7 - excerpt a, measures 17-20, is presented below. The score is in 4/4 time and features six staves: Voice, Voc. 1, Gtr., Pno. 2, Bass, and D. S. (Drum Set). The key signature is one sharp (F#), and the mode is G Lydian. The melody is primarily diatonic and consonant in this context.

Measure	Voice	Voc. 1	Gtr.	Pno. 2	Bass	D. S.
17	Slip					
18						
19						
20	in - to					

The modal context of the first appearance of the melody maintains an overall consonant texture. However, in the repetition that melody is recontextualized with more dissonant and stripped down accompaniment. The harmonic context for exactly the same melody is now obscured, living somewhere between F# dorian and F# Major. The absence of dense harmonic information allows for the context to be less defined and perceivably dissonant than it might be otherwise.

Figure 19: Vignette 7 - excerpt b

Figure 19: Vignette 7 - excerpt b. This musical score shows a 4/4 piece with the following parts: Voice (singing 'tame' and 'honored'), Voc. 1 (silent), Gtr. (silent), Pno. 2 (rhythmic eighth notes), Bass (walking bass line), and D. S. (drum set, simple pattern). The score is marked with measures 37, 38, 39, and 40.

In another scenario in “Vignette 3: Chase,” previously cited in the chapter covering structure (Figures 13-14 p.11-12), the modal ostinato in the guitar becomes the primary melody and is doubled in the sax. This figure is not altered from before, but the chordal context and bass fundamental change around the figure to provide new context. Recontextualization is especially important to the motivic development of *Vignettes*. Multiple themes appear in contrasting contexts in order to further develop those themes.

Figure 13: Vignette 3 - excerpt a

Figure 13: Vignette 3 - excerpt a. This musical score shows a 4/4 piece with the following parts: D. S. (drum set, simple pattern), A. Sax. (rhythmic eighth notes), T. Sax. (rhythmic eighth notes), Bb Tpt. (rhythmic eighth notes), Tbn. (rhythmic eighth notes), Voice (silent), Voc. 1 (silent), Gtr. (rhythmic eighth notes, highlighted with a red box), Pno. 2 (rhythmic eighth notes), Bass (walking bass line), and D. S. (drum set, simple pattern). The score is marked with measures 45, 47, 48, and 49.

Figure 14: Vignette 3 - excerpt b

Fl.

w/ guitar
back around run

A. Sax.

mf

T. Sax.

f

Trp.

f

Tbn.

f

Voice

Ah *mf*

Voc. 1

Gtr.

Pho. 2

C⁶ D(sadd4)/F# A7/C# E(sadd4)/G# G⁶ Fmaj9 Cmaj7(#11)

Bass

C⁶ D(sadd4)/F# A7/C# E(sadd4)/G# G⁶ Fmaj9 Cmaj7(#11)

D. S.

58 59 60 61 62 63 64 65

Chapter 4: Thematic and Motivic Material

Vignettes, despite focusing on short independent movements, still contains elements of thematic and motivic continuity between each piece. Some of this connectivity is more overt and other elements of unity only become apparent after studying the score or with repeated listenings.

There are three primary themes that occur across various vignettes. The first and most obvious reoccurring motivic material is the sample that begins the entire piece. This sample is an electronically modified recording of an owl's "hoot." The "hoot" glissandos a descending half step, and that sound is thusly repeated until the score instructs to gradually fade out the repeating loop. The owl recording provides thematic continuity as it is used at the beginning and end of each vignette. This not only serves a motivic function that creates a sense of connection between the movements, but it also as a matter of practicality allows transition time between each vignette without disrupting the flow of the piece. The owl sample was original chosen for its pitch set, D4 and C#4, which was applied to fit over multiple chord progression in various movements. Eventually the practical potential of the sample was realized, and the ambient nature of it allowed it to seemingly be applicable over any of the vignette's introductions and outros.

The more conventional example of motivic material is carried in the voice/vocoder part and is considered the primary motif of the piece. The motif first appears in the sixth measure of "Vignette 1: Blink."

Figure 20: Vignette 1 - excerpt c

The musical score is for a Voice/Vocoder part in 4/4 time, with a key signature of one sharp (F#). It consists of two staves. The top staff contains a melody with two whole notes, each labeled 'Do'. The bottom staff contains a harmonic accompaniment with two chords, each marked with a mezzo-forte (*mf*) dynamic. The first chord is a D major triad (D, F#, A) and the second is a C# major triad (C#, E, G#). The melody and accompaniment are connected by a slur across the first measure, and another slur connects the two chords in the second measure.

This simple theme of two chords, built with consonant harmonies and alternating in a specific rhythm appears in various forms in eight out of the ten vignettes. In several cases, the appearance of the primary motif is not terribly disguised. For instance, the initial appearance in the first vignette is a prominent entrance and is the principal melodic material at the moment of entrance. In other cases this theme is disguised and functions as a supplemental pad beneath a melodic line, as exemplified in “Vignette 4: Ritual.”

Figure 21: Vignette 4 - excerpt c



In Figure 21 above, the alto saxophone carries the melody and the vocal motif is disguised as a pad. The primary motif is fully realized in the final vignette and becomes the melodic material placed in the vocals, horns, piano, and guitar. Seen below in Figure 22, *Vignettes* ends with the piano alternating between the two chords of the motif. In this manner, the primary vocal motif and owl sample serve as bookends for *Vignettes*, beginning and ending the work as a whole.

Figure 22: Vignette 10 - excerpt a



Various other minor themes are intentionally and sparsely placed throughout the vignettes. One more overtly utilized theme, although only appearing in two vignettes, first appears in “Vignette 3: Chase” in the guitar, cited previously in discussing structural continuity (Figure 13, p.11).

Figure 13: Vignette 3 - excerpt a

In its initial appearance, the figure functions as an ostinato supporting the melodic material in the horn section. The ostinato appears again as supportive material in the guitar in “Vignette 7: Currents,” seen below in Figure 23, although with a transposed pitch-set from its earlier appearance.

Figure 23: Vignette 7 - excerpt c

The guitar motif retains its function as an ostinato throughout the piece and does not develop beyond that supportive role. While this connectivity may not be immediately obvious on an initial hearing at a live performance, the hope is that a sense of unity is created at least on an experiential level. A similar example that may not be immediately obvious upon initially hearing the piece appears in “Vignette 6: Painted” and “Vignette 9: Sun Eater,” shown in Figure 24 and 25 below, respectively.

Figure 24: Vignette 6 - excerpt b



Figure 25: Vignette 9 - excerpt a

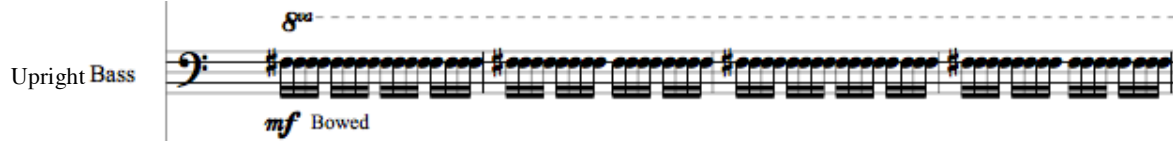


The melodic material, original composed for “Vignette 9: Sun Eater,” appears also as melodic material in “Vignette 6: Painted,” although placed within a five-bar phrase, rhythmically transformed to fit in a 12/8 meter, and fragmented between two instruments. The initial appearance foreshadows the more conventional use of that melodic material in the latter vignette. Another brief and simple, but potentially more noticeable, thematic idea appears in the intro of both “Vignette 2: Woke” and “Vignette 3: Chase” in the double bass, shown in Figure 26 and 27 below.

Figure 26: Vignette 2 - excerpt a



Figure 27: Vignette 3 - excerpt c



The repetitive bowed sixteenth-note figure appears at the introduction of both vignettes, both in the upper register, and both on a single note. Since these movements are consecutive, the connectivity may be more noticeable.

The thematic and motivic material interspersed throughout *Vignettes* maintains the goal of uniting the work as a whole. Instead of each movement being a song into itself, the goal is to present a singular experience that takes the thematic concept of a

vignette, a brief concept that stands on its own, and creates a commonality between the ten vignettes. The motivic material aids in creating this effect as well as the overall tone, harmony, and compositional style on display throughout *Vignettes*.

Chapter 5: Rhythmic Concept

The overall rhythmic concept of *Vignettes* varies from movement to movement, but a general sense of rhythmic inventiveness, dissonance, and novelty pervades the work. The rhythmic model attempts to remain engaging via common transformations such as metric modulations, cross-rhythms, varying time signatures, and more obscure metric concepts. In the compositional process for *Vignettes*, however, these devices arose organically and not through contrivances. If complex rhythmic structures are arrived at through the organic creative process as a natural extension of the composer's time feel, then that sense of rhythm will translate well to the audience despite the complexity. If the composer starts the compositional process with the intent of complexity or from a purely mathematical standpoint, then the music stands far less of a chance of connecting to an audience. This is where so many younger and inexperienced composers go wrong when initially attempting to write in mixed or odd meters. Ideally, the writer begins by composing freely and only afterward assigns a meter. That was the process in writing the more rhythmically complex sections of *Vignettes*; the music was first composed in the organic creative process and secondly assigned meter and proper notation.

The most common rhythmic device utilized across the various vignettes is alternating meters. Instead of writing a piece strictly in an odd time signature, phrases are extended or abbreviated by adding to or subtracting from one measure of the phrase. This is most obviously demonstrated in the A section of "Vignette 3: Chase," shown in Figure 28.

Figure 28: Vignette 3 - excerpt d

In this example, the four-measure phrase is extended by a beat by putting the last measure in 4/4 time. This technique is also demonstrated throughout “Vignette 7: Currents.” In some cases parts of the phrase are abbreviated instead of extended as seen in “Vignette 4: Ritual,” shown in Figure 29.

Figure 29: Vignette 4 - excerpt d

Cross-rhythms that imply a shifting meter over common times are also a commonly employed device. The first appearance of a cross-rhythm appears in “Vignette 2,” seen in Figure 30.

Figure 30: Vignette 2 - excerpt b

Over the written 3/4 measures, the drums imply a 12/16 feel in the division of the beats briefly before returning to a steady three-feel.

A similar device is used in the structural form of “Vignette 5,” but this section also utilizes an abbreviated four-bar phrase, shown in Figure 31.

Figure 31: Vignette 5 - excerpt a

Alto Sax

Tenor Sax

Trumpet in B \flat

Trombone

Voice

Time to steal a way with the falls

Guitar

F-7(b13) Eb \flat 9 D \sharp 9 Csus Csus /E

Piano

Bass

Drums

21 22 23 24

In this case, a two-two-three 7/16 cross rhythm is applied in m. 24 in the horn section and the drums. The abbreviation of the final measure in the example allows the 7/16 figure to neatly fit inside the overall rhythmic framework. The opening section of “Vignette 6,” shown in Figure 32 below, relies greatly on overlapping clapped cross-rhythms, and the rhythms also fit within the overall structure.

Figure 32: Vignette 6 - excerpt c

The musical score for Figure 32 shows five staves. The top staff is for C. 1, followed by A. Sax. 2, T. Sax. 3, Tpt. 4, and Tbn. 5. The time signature is 7/16. The score contains complex rhythmic patterns with overlapping clapped cross-rhythms. Annotations include 'Continue 5/4 pattern, 1st X ONLY' for the saxophones and 'Claps' for the trumpet and tuba. A dynamic marking 'f' is present at the beginning of the tuba part.

Here, the meter changes with each new clapping pattern that enters. Each phrase contains a total of sixty eighth notes, and that stable duration of time is divided into six measures of 5/4 followed by five measures of 6/4 and then 12/8. The clapping patterns overlap briefly as each new section starts. The 5/4 pattern is especially disorienting in the example because it does not line back up with beat one until the end of the phrase. However, the pattern still fits into the larger framework and re-aligns when the section repeats the five-bar phrase. The rhythmic dissonance in the example intentional is utilized to obscure any clear sense of the meter until the primary melody enters and the rhythm settles.

When the cross-rhythm is sustained over a longer duration and takes precedent as the primary rhythmic structure, a metric modulation is warranted. This only occurs once in the entirety of *Vignettes* and can be found at the very end of “Vignette 3: Chase,” shown in Figure 33.

Figure 33: Vignette 3 - excerpt c

G (♩, = ♩)

Bass

Drums

Laid back (swing ♩)
cross stick hip-hop, eights in ride

85 87 88 89 90 91 92 93

The example shows the eighth note becoming the dotted eighth note. The sustained notes in the winds easily allow this transformation to happen. Instead of the measure being divided into three, now the bar is subdivided into two. Then that subdivision is doubled in length so that the resulting 2/4 becomes 4/4.

Other less common rhythmic devices are employed in various movements. A basic swing feel, while not the primary *modus operandi* of *Vignettes*, is frequently employed to contrast even-eighth sections. By utilizing a drum machine in combination with a drum set, it is possible to imply a double-time swing feel on top of an even-eighth hip-hop backbeat. The swing rhythm, since it is in double time, properly fits inside of the slower even-eight hip-hop feel. This concept is employed and prominently featured in “Vignette 10” By utilizing this technique, the driving nature of a fast swing feel is maintained with the danceable sensation in the hip-hop groove.

“Vignette 9: Sun Eater,” shown in Figure 34, features a specific and less obvious rhythmic concept. A 20/16 cross-rhythm in the drums is used to imply a 4/4 swing feel. The three-two subdivision of quintuple groupings in the drums provides a quasi-swing feel for the rest of the band to play over. If the standard eighth-note swing-feel is based on the triplet with a 2-1 ratio, then the quintuple 3-2 ratio is closely related.

Figure 34: Vignette 9 - excerpt b

This concept, while uncommon, has been explored by a few select drummers including Chris Dave with the Robert Glasper Experiment. The effect between the kick drum and the snare drum creates a swing pulse for the rest of the band to play over, but the hi-hat subdivision maintains the five-pattern in between the kick and the snare drum.

The most foreign rhythmic feel appears in “Vignette 8: Stasis.” This example, shown in Figure 35, is a definite case of an organic compositional process dictating the meter, and the result was the clearest way to notate the meter.

Figure 35: Vignette 8 - excerpt a

This four-measure rhythmic phrase is maintained throughout the entire movement, and is admittedly convoluted in its notation. However, the resulting music is graspable while simultaneously uneasy, and the result was the only practical way to note the rhythmic feel.

Chapter 6: Texture, Color, and Instrumentation

The core instrumentation of *Vignettes* is an 8-piece jazz ensemble. This familiar combination of four horns and four rhythm section players calls to mind a specific and precedented sound in jazz. Generally, the winds cover the melody and countermelodies in either unison or harmonized fashion, and the rhythm section provides the rhythmic and harmonic foundation. This treatment is the most common and functional way that an 8-piece chamber jazz ensemble is utilized. From Charles Mingus' recordings in the 60s to modern groups like the SF Jazz Collective, this timbral combination has lengthy precedence. A primary objective of *Vignettes* was to experiment and expand upon that familiar color palette with additional layers of vocals and more electric sounds, thus creating a 10-piece ensemble.

However, the primary goal was to not only add exotic sounds to the ensemble but to integrate them in an organic fashion. To avoid the impression of the additional elements feeling gimmicky or tacked-on, these unexpected elements are either paired with familiar timbral sounds or are introduced in a specific manner. The opening movement, "Vignette 1: Blink," immediately informs the listener that the sonic palette will be varied by beginning with a repeating and ambient sample of an owl with electronic effects on it. This introduces the listener, along with the visual element, that the texture of the ensemble will include unexpected elements. The next layer of this additive process is the guitar, a familiar component that contrasts the foreign nature of the sample. The next layer is the vocoder, which initially appears with the primary motif of *Vignettes* and functions more like a synth keyboard than a vocal effect in this instance. By introducing the vocoder effect in this way, while the instrumentation is sparse, the listener continues to gradually be introduced to the unusual components of the ensemble. The next entrance is the saxophones and the drum machine. This particular entrance is

significantly and intentionally more explosive. The saxophones are utilized as a random and pointillistic texture instead of a melodic one via indeterminate box notation, and the distorted drum machine's entrance comes before the drum set's initial appearance. Eventually, the drum set joins the drum machine and the muted brass enters along with the bass. By introducing the acoustic ensemble into the electric sound in the opening of the entire work, the precedent is set for sonic experimentation. If a movement with more conventional instrumentation appeared initially, then the electric elements may seem jarring. By opening with these elements, however, the audience knows what to expect for the rest of the piece.

Pairing electric elements with familiar acoustic sounds also allows for a more integrated and cohesive texture. The aforementioned pairing of drum machine and drum set is an obvious and effective combination, but additional combinations are utilized throughout *Vignettes*. The melody in "Vignette 7: Currents" is carried by the vocal part, which in this case contains lyrics. On the melody's repetition, it is doubled with a saxophone to create a new combined texture and integrate the two elements. In the same vignette, the synth keyboard is matched with the entire horn section and piano. The trombone in particular glissandos along with the keyboard and matches the color. By utilizing these pairings, the aim is to effectively integrate the electronic elements into the ensemble.

Additional pairings of instruments, besides acoustic/electric combinations, also provide less common textures. Miguel Zenon's *Alma Adentro: The Puerto Rican Songbook* was particularly influential in "Vignette 3: Chase." Zenon's album features his quartet augmented by a ten-piece woodwind ensemble, and the song "Tiemblas" features a syncopated flute, piano, and ride cymbal line in the accompaniment. This specific color was mimicked in the opening of "Vignette 3: Chase," shown in Figure 36.

Figure 36: Vignette 3 - excerpt e

By utilizing the upper tessitura of both the piano and the drum set and pairing them with the flute, a specific and pointed combined color is created.

Wind and rhythm section instruments are also scored outside of their traditional roles in a jazz ensemble to produce distinctive textures. Utilizing the upper range of the arco bass is a reoccurring texture and motif seen in both “Vignette 2: Woke” and “Vignette 3: Chase.” This repetitive sixteenth-note texture removes the harmonic foundation usually provided by the bass and gives it a more rhythmic function. When the bass does descend to the lower register and resumes its normal function, the moment is more affecting. The horn section is occasionally employed in unusual ways as well. In the opening section of “Vignette 5: Dust,” the winds create a swirling pad by combining sustained notes with rhythmically clashing sequences of notes in the saxophones.

Figure 37:
Vignette 5 - excerpt b

The combined effect of each element is a singular and shifting harmonic texture. Between the electronic components, acoustic pairings, and unconventional uses of instruments, the color and textures utilized throughout *Vignettes* will ideally remain engaging throughout by creating enough variance for the listener.

Chapter 7: Effect of *Vignettes* on Ongoing Work

The *Vignettes* project has been an opportunity to work on developing a new layer to my compositional process and a new approach to presenting my work. I have a decent amount of experience writing for a similar 8-piece ensemble with my hip-hop/jazz crossover band Monkier, and I intend to allow concepts I experimented with in *Vignettes* to inform future projects with that group. Primarily I want to begin to integrate the use of live sampling, electronic drum sounds, and to put more of an emphasis on the visual presentation in live shows with Monkier.

In integrating samples into future works, ideally I would be sampling recordings that I have previously made myself to avoid legal issues when releasing a recording. There are a few ways I can go about this. I can simply record various instruments on my own and convert those into playable samples. Another possible route is recording any live jazz gigs I play and hunting for “sample-able” portions in that music. Another potential source of music to sample is my own previously recorded material, which could be significantly altered and recontextualized via various electronic effects and manipulations. The use of samples gives access to additional colors incapable of reproduction by conventional means and also offers a familiar timbre in the hip-hop genre.

The additional layer of electronic drums in addition to a drum set is also a way to bridge the gap between the jazz tradition and the popular conception of drums in much of modern music. Originally, in the advent of drum machines, they were attempting to reproduce the sound of acoustic drums, but now electronic drums have evolved into their own timbral color. The most effective incorporation of drum machine into an acoustic environment, then, is to create a more electric sound on the drum machine. In *Vignettes*, I achieved this by distorting a TR-808 drum machine patch on my computer and then

playing the sound via a MIDI keyboard. Drummer Deatoni Parks has explored a similar approach recently. His recent album “Technoself” was a compilation of live recordings in which he played drum set while manipulating drum samples and other samples on a MIDI keyboard. For my own efforts with Monkier, the most effective approach may be to incorporate a drum sample pad with programmable MIDI for the drummer to have as an addition to the drum kit. This approach is fairly common in live hip-hop bands to reproduce electronic drum sounds that are on the studio recordings.

Visual presentation and the theater of live performance has been an aspect I have wanted to enhance for a time now, and I am glad I took the opportunity to experiment with the concept more in *Vignettes*. In the majority of non-jazz venues, there is an element of stage lighting and presentation that is considered. With my future works, Monkier or otherwise, I plan to put more emphasis on the overall experience beyond just the music. Ways I might accomplish this could be visual projections similar to *Vignettes*, more staging or theatrical elements in a performance, or to collaborate with a visual artist that could add an extra element. If the music is affecting and engaging, as high-caliber live jazz has the utmost potential to be, then including another level of sensory engagement can push the listener’s experience to another level.

Overall, the experience of writing, preparing, rehearsing, analyzing, writing about, and performing *Vignettes* has been an opportunity to expand upon the work I have pursued throughout my collegiate career. I hope to continue that expansion as I move forward in my professional career.

Appendix - Full Score

Score

Vignettes

Vignette 1: Blink

Zac Evans

Cue Owl Sample (~:15)

Sample Continues

Conductor/Samples

Alto Sax

Owl Sample (~:15)

Tenor Sax

Owl Sample (~:15)

Trumpet in B \flat

Owl Sample (~:15)

Trombone

Owl Sample (~:15)

Voice/Vocoder

Owl Sample (~:15)

Electric Guitar

Owl Sample (~:15)

E-(add9)

continue similar ad lib syncopated and driving not dictating the meter

Piano

Owl Sample (~:15)

f

Electric Bass

Owl Sample (~:15)

Effectuated fat tone

Drum Set

Owl Sample (~:15)

1 2 3 4

Vignettes

A Gradually turn down sample to zero **4xs** Distorted 808

Con./Samp.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Do Do

mf

Gtr.

Pno.

Bass

D. S.

5 6 7 8

Vignettes

Even ♩ based
 Implying various meters, relentless
 communicate w/ drums

B **C**

Open
 Next section cued

Open
 Next section cued

Con./Samp.

A. Sx.
 cont. ad lib
 maintain syncopation

T. Sx.
 cont. ad lib
 maintain syncopation

B♭ Tpt.
 Harmon

Tbn.
 Plunger *mf*

mf

Do Do Do Do

Gtr.

Pno.
 cont. sim
 randomize syncopated accents

Bass
 Big, Deep, Long Notes
 E Natural Minor or Dorian
f
 Even ♩ based
 Implying various meters, relentless
 communicate w/ drum machine

D. S.

9 10 11 12

Vignettes

D 4xs

Con./Samp.

A. Sx. *mf* Enter 2nd X

T. Sx. *mf* Enter 4th X

B♭ Tpt. *mf* Enter 3rd X

Tbn. *mf*

Blink *mf* A - wake I want to see

Gtr. *mp* A -9  9fr. G 6  8fr. /A


Pno. *mp*

Bass *mp*

D. S. *mp* Light Cymbal Work

13 14 15 16

Vignettes

Swing 

E

Distorted 808 intejections
Leave space

Con./Samp.

A. Sx.


T. Sx.


B \flat Tpt.

Tbn.

Open

Open

E-(add9) 

C(add9) 

Gtr.

Pno.

E-9

Solo

C(add9)

Bass

Very Sparse Cymbals, Imply 2X Swing
Leave Some Space

D. S.

17

18

19

20

Vignettes

Open **F**
Next section cued

Con./Samp.

A. Sax. Enter 3rd X
mf

T. Sax. Enter 3rd X
mf

B♭ Tpt. Enter 2nd X
mf

Tbn. Enter 2nd X
mf

Do Do Do

Gtr. E-(add9)  C(add9) 

Pno. E-9 C(add9)

Bass Gradually groove more E-9 C(add9)

D. S. 2x Swing, (Think 6/4)

21 22 23 24

Vignettes

Con./Samp.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Do

Do

Do

Do

E-(add9)  4ff.

C(add9) 

Gtr.

E-9

C(add9)

Pno.

E-9

C(add9)

Bass

D. S.

25

26

27

28

Vignettes

Con./Samp.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Do Do Do Do

E-(add9)  4 re .

C(add9) 

Gtr.

E-9 /C \sharp

C(add9) /B

Pno.

E-9 /C \sharp

C(add9) /B

Bass

D. S.

29 30 31 32

Vignettes

Sudden

4xs Cue Owl Sample Sample continues
To Next Vignette -->

Con./Samp.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Do

E 6

B (add9)
/E

Gtr.

Pno.

Bass

D. S.

33 34 35 36

Vignettes

Vignette 2: Woke

Score

Zac Evans

Alto Sax

Tenor Sax

Trumpet in B \flat

Trombone

Voice 1

Electric Guitar

Piano 2

Upright Bass

Drum Set

Vamp Until Cue

Double Pitches on Vocoder

Bowed

mf

1 2 3 4

Vignettes

A

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pho. 2

Bass

D. S.

5

6

7

8

Vignettes

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pho. 2

Bass

D. S.

9 10 11 12

Vignettes

B

Gentle

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pho. 2

Bass

D. S.

mf

mf

mf We woke to dull strains of _

13 14 15 16

Vignettes

A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

The musical score is arranged in a system with eight staves. The key signature is B-flat major (two flats). The time signature is 4/4. The score spans measures 17 to 20.

- A. Sx. (Alto Saxophone):** Measures 17-18 have a half note G4. Measure 19 has a half note F4. Measure 20 has a whole rest.
- T. Sx. (Tenor Saxophone):** Measures 17-20 have whole rests.
- B \flat Tpt. (Baritone Trumpet):** Measures 17-20 have whole rests.
- Tbn. (Trombone):** Measures 17-20 have whole rests.
- Voice 1:** Measures 17-18 have a half note G4 with lyrics "ra - - -". Measure 19 has a half note F4 with lyrics "pid thoughts". Measure 20 has a whole rest.
- Gtr. (Guitar):** Measures 17-20 have whole rests.
- Phn. 2 (Piano 2):** Measures 17-20 have a continuous eighth-note accompaniment in the right hand and a continuous eighth-note accompaniment in the left hand.
- Bass:** Measures 17-20 have whole rests.
- D. S. (Drum Set):** Measures 17-20 have whole rests.

17 18 19 20

Vignettes

A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

Esus2 C \sharp sus2 Bsus2
 Big Sweeping chords
 21 22 23 24

Vignettes

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

aid in loos - ing these knots

Esus2 C \sharp sus2 Bsus2

Gtr.

Pho. 2

Bass

D. S.

25 26 27 28

Vignettes

C

A. Sx. *mp*

T. Sx. *mp*

B \flat Tpt. *mp*

Tbn. *mp*

Voice 1

Gtr. *mp*

Pho. 2 *mp*

Bass *mp*

D. S. *mp*

Esus2 C \sharp sus2 Bsus2

29 30 31 32

Vignettes

A musical score for a piece titled "Vignettes". The score is arranged in a system with multiple staves. The instruments and parts are labeled on the left: A. Sax., T. Sax., B♭ Tpt., Tbn., Voice 1, Gtr., Phn. 2, Bass, and D. S. (Double Bass). The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of four measures. The A. Sax. and T. Sax. parts play a melodic line with eighth and quarter notes. The B♭ Tpt. and Tbn. parts play a harmonic line with quarter and eighth notes. The Voice 1 part is silent. The Gtr. part plays a simple harmonic line with quarter notes. The Phn. 2 part plays a complex harmonic line with eighth and quarter notes. The Bass part plays a simple harmonic line with quarter notes. The D. S. part plays a complex harmonic line with eighth and quarter notes. The score is written in a standard musical notation style with a clean, professional layout.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Voice 1

Gtr.

Phn. 2

Bass

D. S.

Fsus2

Dsus2

Csus2

35

36

Vignettes

D

A. Sx. *f*

T. Sx. *f*

B \flat Tpt. *f*

Tbn. *f*

Voice 1 *f*
We woke to dull strains of

Gtr. *f*

Pho. 2 *f*

Bass *f*

D. S. *f* 3/4 Beat Sim. 37 38 39 40

Vignettes

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pho. 2

Bass

D. S.

ra - - - pid thoughts

41 42 43 44

Vignettes

A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

45 46 47 48

Vignettes

A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

aid in los - ing these knots

49 50 51 52

Vignettes

E

A. Sax. *mp*

T. Sax. *mp*

B♭ Tpt. *mp*

Tbn. *mp*

Voice 1

Gtr. *mp*

Pno. 2 *mp*

Bass *mp*

D. S. *mp*

Vignettes

A. Sax.

T. Sax.

B \flat Tpt.

Tbn.

mp

Voice 1

Gtr.

Pho. 2

Bass

D. S.

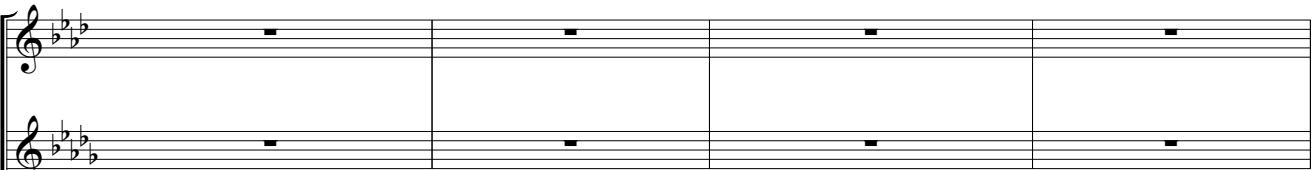
The musical score is for a piece titled "Vignettes". It features a variety of instruments: Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice 1, Guitar (Gtr.), Piano 2 (Pho. 2), Bass, and Double Bass (D. S.). The score is written in 4/4 time and consists of four measures. The key signature is B-flat major (two flats). The Alto Saxophone, Tenor Saxophone, and B-flat Trumpet parts are in the treble clef, while the Trombone, Bass, and Double Bass parts are in the bass clef. The Voice 1 part is in the treble clef with a key signature of D major (two sharps). The Guitar part is in the treble clef with a key signature of D major (two sharps). The Piano 2 part is in the treble clef with a key signature of D major (two sharps). The Double Bass part is in the bass clef with a key signature of D major (two sharps). The score includes dynamic markings such as *mp* (mezzo-piano) and *f* (forte). The Double Bass part includes fingerings 37, 38, 39, and 60.

Vignettes

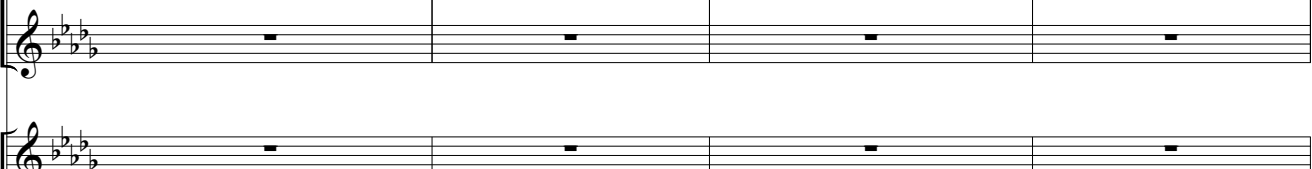
61 62 63 64

Vignettes


A. Sax.




T. Sax.



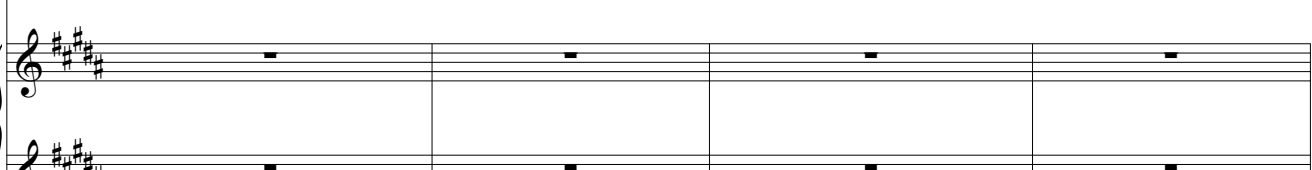
B♭ Tpt.



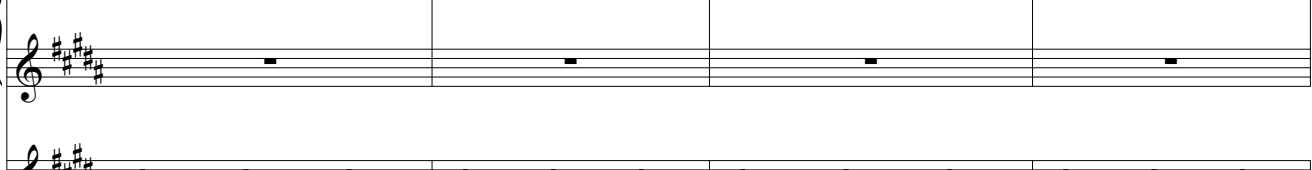
Tbn.




Voice 1



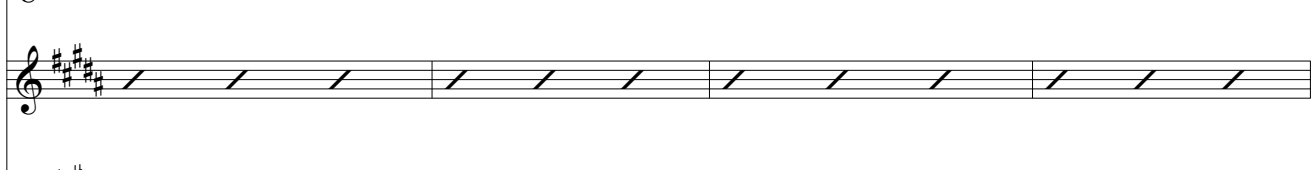
Gtr.



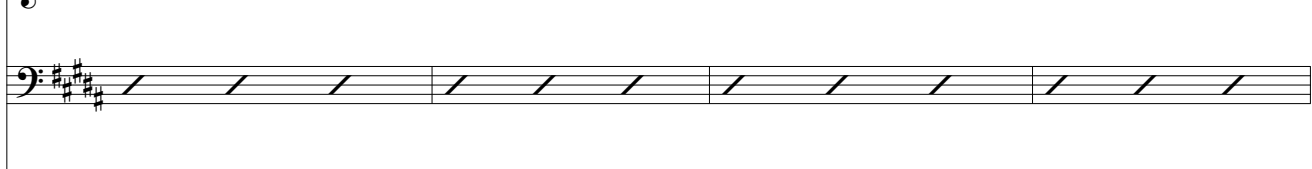
Pno. 2



Bass



D. S.



65

66

67

68

Vignettes

4xs G Enter 3rd X

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

69 70 71 72

Enter 3rd X

Aeolian

Aeolian

Aeolian

Vignettes

A. Sx.

T. Sx.

Enter 3rd X

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

73 74 75 76

The musical score for 'Vignettes' spans measures 73 to 76. The instrumentation includes Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice 1, Guitar (Gtr.), Piano 2 (Pno. 2), Bass, and Double Bass (D. S.). Measures 73 and 74 feature the A. Sx. and T. Sx. playing a melodic line with eighth notes and quarter notes. The B \flat Tpt. enters in measure 73 with a similar melodic line. The Tbn. plays a rhythmic pattern of eighth notes. Voice 1, Gtr., and Pno. 2 are marked with rests. The Bass and D. S. parts are marked with slurs. Measures 75 and 76 continue the melodic and rhythmic patterns established in the previous measures.

Vignettes

4xs

H

A. Sax.

T. Sax.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

77

78

79

80

Bowed

mf

Vignettes

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pho. 2

Bass

D. S.

81 82 83 84

mf

Vignettes

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pho. 2

Bass

D. S.

85 86 87 88

The musical score for 'Vignettes' spans measures 85 to 88. The instrumentation includes Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice 1, Guitar (Gtr.), Piano 2 (Pho. 2), Bass, and Double Bass (D. S.). Measures 85 and 86 feature rests for most instruments, while the Piano 2 part plays a melodic line. Measures 87 and 88 show a continuation of the Piano 2 melody, with the Bass part playing a rhythmic pattern. The Double Bass (D. S.) part is marked with a double bar line and a rest in each measure.

Vignettes

I

Gentle

A. Sax.

T. Sax.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pho. 2

Bass

D. S.

89 90 91 92

mf

mf We woke to

Gentle 3

Detailed description: This is a page from a musical score titled 'Vignettes'. It contains eight staves. The first four staves (A. Sax., T. Sax., B \flat Tpt., Tbn.) are for woodwinds and brass. The fifth staff (Voice 1) is for a vocal soloist. The sixth staff (Gtr.) is for guitar. The seventh staff (Pho. 2) is for piano. The eighth staff (Bass) is for double bass. The ninth staff (D. S.) is for drums. The score is in 4/4 time and features a key signature of three flats (B \flat , E \flat , A \flat). Measure 89 has a key signature change to three sharps (F \sharp , C \sharp , G \sharp). Measure 90 has a key signature change to one sharp (F \sharp). Measure 91 has a key signature change to one flat (B \flat). Measure 92 has a key signature change to three flats (B \flat , E \flat , A \flat). The score includes various musical notations such as rests, notes, and dynamics. The dynamic *mf* (mezzo-forte) is indicated in measures 90 and 91. The tempo marking 'Gentle' is present in measures 90 and 91. The performance instruction 'D. S.' (Da Capo) is written at the end of the score.

Vignettes

A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

dull strains of rapid

93 94 95 96

Vignettes

A. Sax.
 T. Sax.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

thoughts
 I woke to
 E \sharp us2
 C \sharp us2
 Big Sweeping chords

97 98 99 100

Vignettes

A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

your eyes can it aid in
 Bsus2 Esus2 C#sus2

101 102 103 104

Vignettes

J

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

loos - ing these knots

Bsus2 Esus2 C \sharp sus2

Gtr.

Pho. 2

Bass

D. S.

mp

mp

mp

mp

mp

mp

mp

mp

105

106

107

108

Vignettes

A musical score for a piece titled "Vignettes". The score is arranged in a system with multiple staves. The instruments and parts are listed on the left: A. Sax., T. Sax., B♭ Tpt., Tbn., Voice 1, Gtr., Phn. 2, Bass, and D. S. (Drum Set). The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into four measures, numbered 109, 110, 111, and 112 at the bottom. The notation includes various musical symbols such as notes, rests, and chords. The drum set part (D. S.) is written on a single staff with a double bar line at the beginning, indicating a specific drum pattern. The guitar part (Gtr.) features a series of chords labeled Bsus2, F sus2, and D sus2. The piano part (Phn. 2) consists of a series of chords and single notes. The brass parts (A. Sax., T. Sax., B♭ Tpt., Tbn.) feature a variety of notes and rests. The voice part (Voice 1) is written for a single voice, with a key signature change to B major (two sharps) in the first measure. The overall style is contemporary and experimental.

109 110 111 112

Vignettes

This musical score page contains measures 113 through 116 of a piece in 3/4 time. The key signature has two flats (B-flat and E-flat). The score is arranged for the following instruments and voices:

- A. Sx.** (Alto Saxophone): Measures 113-114 have a melodic line with a half note and a dotted half note. Measure 115 has a whole note, and measure 116 has a whole rest.
- T. Sx.** (Tenor Saxophone): Measures 113-114 have a melodic line with a half note and a dotted half note. Measure 115 has a whole note, and measure 116 has a whole rest.
- B♭ Tpt.** (B-flat Trumpet): Measures 113-114 have a melodic line with a half note and a dotted half note. Measure 115 has a whole note, and measure 116 has a triplet of eighth notes.
- Tbn.** (Trombone): Measures 113-114 have a melodic line with a half note and a dotted half note. Measure 115 has a whole note, and measure 116 has a whole rest.
- Voice 1**: Measures 113-114 have whole rests. Measure 115 has a whole note, and measure 116 has a triplet of eighth notes with the lyrics "We woke to".
- Gtr.** (Guitar): Measures 113-114 have a whole note with a diamond symbol. Measure 115 has a whole rest, and measure 116 has a whole rest.
- Pno. 2** (Piano 2): Measures 113-114 have a complex chordal texture. Measure 115 has a whole note, and measure 116 has a triplet of eighth notes.
- Bass**: Measures 113-114 have a whole note. Measure 115 has a whole note, and measure 116 has a whole note.
- D. S.** (Double Bass): Measures 113-114 have a rhythmic pattern of eighth notes. Measure 115 has a whole note, and measure 116 has a whole note.

The score includes dynamic markings of *f* (forte) in measures 115 and 116. A rehearsal mark **K** is located at the top right of the page. The page number 113 is at the bottom left, 114 is at the bottom center, 115 is at the bottom right, and 116 is at the bottom right.

Vignettes

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pho. 2

Bass

D. S.

Sim.

dull strains of ra - - - pid

117 118 119 120

Vignettes

A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

thoughts
 I woke to

121 122 123 124

Vignettes

A musical score for a piece titled "Vignettes". The score is arranged in a system with eight staves. The instruments and parts are: A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B♭ Tpt. (B-flat Trumpet), Tbn. (Trombone), Voice 1, Gtr. (Guitar), Phn. 2 (Piano 2), Bass, and D. S. (Drum Set). The key signature is B-flat major (two flats). The time signature is 4/4. The score spans four measures, numbered 125 to 128 at the bottom. The vocal line (Voice 1) has lyrics: "your eyes can it aid in". The piano part (Phn. 2) features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The bass part (Bass) has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The drum set part (D. S.) has a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Voice 1

Gtr.

Phn. 2

Bass

D. S.

125 126 127 128

Vignettes

L

A. Sx. *mp*

T. Sx.

B \flat Tpt. *mp*

Tbn.

Voice 1
los - ing these knots

Gtr.

Pho. 2 *mp*

Bass *mp*

D. S. *mp*

129 130 131 132

Vignettes

A musical score for a piece titled "Vignettes". The score is arranged in a system with the following parts from top to bottom:

- A. Sax.** (Alto Saxophone): Treble clef, key of B-flat major (two flats). Plays a melodic line with eighth and quarter notes.
- T. Sax.** (Tenor Saxophone): Treble clef, key of B-flat major. Plays a similar melodic line to the Alto Saxophone.
- B \flat Tpt.** (B-flat Trumpet): Treble clef, key of B-flat major. Plays a melodic line.
- Tbn.** (Trombone): Bass clef, key of B-flat major. Plays a melodic line.
- Voice 1**: Two staves (treble and bass clef), key of D major (two sharps). Both staves contain whole rests.
- Gtr.** (Guitar): Treble clef, key of D major. Contains whole rests.
- Pho. 2** (Piano 2): Grand staff (treble and bass clef), key of D major. The right hand plays chords, and the left hand plays a bass line.
- Bass**: Bass clef, key of D major. Plays a bass line.
- D. S.** (Double Bass): Two staves. The top staff has a series of 'x' marks indicating a rhythmic pattern. The bottom staff plays a bass line with eighth and quarter notes.

Dynamic markings include *mp* (mezzo-piano) for the Saxophone and Trombone parts. Rehearsal marks 753, 754, 755, and 756 are present at the bottom of the Double Bass staff.

Vignettes

A. Sax.

T. Sax.

B♭ Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

137 138 139 140

Vignettes

Vignette 3: Chase

Zac Evans

Allegro ♩ = c. 120

Owl Sample (~:15)

Sample Continues

Conductor/Distorted Flute/Drum Machine

The score is for a piece titled "Vignette 3: Chase" by Zac Evans. It is in 4/4 time, marked "Allegro" with a tempo of approximately 120 beats per minute. The score includes parts for several instruments and samples:

- Conductor/Distorted Flute/Drum Machine:** This part is written in a single staff at the top. It begins with a whole note rest, followed by a series of eighth and sixteenth notes, and ends with a whole note rest. The dynamic is *mf*.
- Alto Sax:** This part is written in a single staff. It begins with a whole note rest, followed by a series of eighth and sixteenth notes, and ends with a whole note rest. The dynamic is *mf*.
- Tenor Sax:** This part is written in a single staff. It begins with a whole note rest, followed by a series of eighth and sixteenth notes, and ends with a whole note rest. The dynamic is *mf*.
- Trumpet in B♭:** This part is written in a single staff. It begins with a whole note rest, followed by a series of eighth and sixteenth notes, and ends with a whole note rest. The dynamic is *mf*.
- Trombone:** This part is written in a single staff. It begins with a whole note rest, followed by a series of eighth and sixteenth notes, and ends with a whole note rest. The dynamic is *mf*.
- Voice:** This part is written in a single staff. It begins with a whole note rest, followed by a series of eighth and sixteenth notes, and ends with a whole note rest. The dynamic is *mf*.
- Vocoder 1:** This part is written in a single staff. It begins with a whole note rest, followed by a series of eighth and sixteenth notes, and ends with a whole note rest. The dynamic is *mf*.
- Electric Guitar:** This part is written in a single staff. It begins with a whole note rest, followed by a series of eighth and sixteenth notes, and ends with a whole note rest. The dynamic is *mf*.
- Piano 2:** This part is written in a single staff. It begins with a whole note rest, followed by a series of eighth and sixteenth notes, and ends with a whole note rest. The dynamic is *mf*.
- Electric Bass:** This part is written in a single staff. It begins with a whole note rest, followed by a series of eighth and sixteenth notes, and ends with a whole note rest. The dynamic is *mf*.
- Drum Set:** This part is written in a single staff. It begins with a whole note rest, followed by a series of eighth and sixteenth notes, and ends with a whole note rest. The dynamic is *mf*.

Each instrument part is preceded by the text "Owl Sample (~:15)". The score is divided into four measures, numbered 1, 2, 3, and 4. The dynamic *mf* is indicated at the beginning of each measure.

Vignettes

Fl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

5 6 7 8

Detailed description: This is a musical score for a piece titled 'Vignettes'. The score is arranged in a multi-staff format. The top section includes staves for Flute (Fl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B-flat Trumpet (B \flat Tpt.), and Trombone (Tbn.). Below these are staves for Voice and a first voice part (Voc. 1). The middle section contains staves for Guitar (Gtr.) and Piano 2 (Pno. 2). The bottom section includes a Bass line and a Double Bass (D. S.) line. The Flute, Piano 2, and Double Bass parts contain melodic lines with various notes and rests. The other instruments (A. Sx., T. Sx., B \flat Tpt., Tbn., Voice, Voc. 1, Gtr., and Bass) have staves with whole rests, indicating they are silent during this section. The Double Bass line is marked with 'D. S.' and has a double bar line at the beginning. The page number 80 is centered at the bottom.

Vignettes

A

Fl.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

Do

Do

Do

mf

mf Bowed

Ride Cont.

Cross-stick on downbeats

9 11 12

Vignettes

Fl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

Do

Do

Do

Do

(8^{va})

13

14

15

16

Vignettes

B

Fl.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

17 18 19 20

Vignettes

The musical score for 'Vignettes' spans measures 21 to 24. The instrumentation includes Flute (Fl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B♭ Trumpet (B♭ Tpt.), Trombone (Tbn.), Voice, Voc. 1, Guitar (Gtr.), Piano 2 (Pno. 2), Bass, and Double Bass (D. S.).

- Fl.:** Features a melodic line with eighth and sixteenth notes, including accidentals (sharps and flats).
- A. Sx.:** Plays a similar melodic line to the flute, with some rests.
- T. Sx.:** Provides a harmonic accompaniment with eighth-note patterns.
- B♭ Tpt. & Tbn.:** Both instruments are shown with whole rests throughout the measures.
- Voice & Voc. 1:** The vocal parts feature a sustained note labeled 'Do' with a long horizontal line underneath, indicating a sustained pitch.
- Gtr.:** Shown with whole rests.
- Pno. 2:** Mirrors the melodic line of the flute and alto saxophone.
- Bass:** Features a complex, fast-moving line with many sixteenth notes, starting with a 'Gtr.' (grace note) marking.
- D. S.:** The double bass part consists of a rhythmic pattern of eighth and sixteenth notes.

Measure numbers 21, 22, 23, and 24 are indicated at the bottom of the score.

Vignettes

Fl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

Do

Do

Do

Do

G maj9(#11)

D maj7 /F#

(8va)

Ride Cont.

25

26

27

28

The musical score for 'Vignettes' spans measures 25 to 28. The instrumentation includes Flute (Fl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice, Vocals 1 (Voc. 1), Guitar (Gtr.), Piano 2 (Pno. 2), Bass, and Drums (D. S.). The key signature is one sharp (F#). The score features a variety of musical textures, including melodic lines for the woodwinds and piano, harmonic support from the strings and guitar, and vocal entries. The guitar part includes specific chord markings: G maj9(#11) and D maj7 /F#. The bass part features a rapid eighth-note pattern in measure 25, marked with an 8va. The drums maintain a continuous ride pattern. The vocal parts enter in measure 25 with the word 'Do' and continue through measure 28.

Vignettes

Fl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

Do

Do

Do

Do

D maj 7

F \sharp 7

29

30

31

32

The musical score for 'Vignettes' spans measures 29 to 32. The instrumentation includes Flute (Fl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice, Vocalist 1 (Voc. 1), Guitar (Gtr.), Piano 2 (Pno. 2), Bass, and Double Bass (D. S.). The key signature is D major (two sharps). The score features complex melodic lines for the woodwinds and piano, while the brass instruments are mostly silent. The vocal parts consist of sustained notes on the word 'Do'. The guitar and bass provide harmonic support with sustained chords, specifically D major 7 and F \sharp 7. The double bass part features a rhythmic pattern of eighth and sixteenth notes.

Vignettes

C

Fl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

Distorted 808

Do

Let ring when possible

E-7

Grooving Ride

33

34

35

36

4fr.

Vignettes

[illegible]

Vignettes

D. S.
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

The score is divided into four measures: 41, 42, 43, and 44. Measure 41 is in 4/4 time, measure 42 is in 3/4 time, and measures 43 and 44 are in 4/4 time. The key signature is one sharp (F#). The instruments and parts include:

- D. S. (Drum Set):** Features a consistent rhythmic pattern of eighth and sixteenth notes throughout the piece.
- A. Sx. (Alto Saxophone):** Plays a melodic line with eighth and sixteenth notes, including slurs and accents.
- T. Sx. (Tenor Saxophone):** Similar to the Alto Saxophone, playing a melodic line with eighth and sixteenth notes.
- B \flat Tpt. (Baritone Trumpet):** Plays a melodic line with eighth and sixteenth notes, including slurs and accents.
- Tbn. (Trombone):** Plays a melodic line with eighth and sixteenth notes, including slurs and accents.
- Voice / Voc. 1:** Both parts are silent throughout the entire piece.
- Gtr. (Guitar):** Plays a melodic line with eighth and sixteenth notes, including slurs and accents.
- Pno. 2 (Piano 2):** Plays a melodic line with eighth and sixteenth notes, including slurs and accents.
- Bass:** Features a bass line with eighth and sixteenth notes. Chord markings "B sus " and "E-7" are present above the staff in measures 41 and 42 respectively.
- D. S. (Drum Set):** Features a consistent rhythmic pattern of eighth and sixteenth notes throughout the piece.

Measure numbers 41, 42, 43, and 44 are indicated at the bottom of the score.

Vignettes

D. S.
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

45 46 47 48

Vignettes

D

D. S.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

Improvise clapping patterns partway through solo

E-7 Solo

Improvise clapping patterns partway through solo

E-7 Comp.

B \flat sus

E-7

Grooving Ride

49

50

51

52

Vignettes

Fl.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

B sus

E-7

B sus

E-7

B sus

E-7

sim.

53

54

55

56

Vignettes

Open
Next Section Cued

E

Fl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

w/ guitar
background part

mf

f

B sus

Ah *mf*

B sus

C $\bar{9}$

D(add4)
/F \sharp

A 7
/C \sharp

B sus

C $\bar{9}$

D(add4)
/F \sharp

A 7
/C \sharp

57 58 59 60

Vignettes

Fl.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

61 62 63 64

E(add4)/G# G⁶9 F maj9 C⁶₉/E

E(add4)/G# G⁶9 F maj9 C⁶₉/E

Vignettes

Fl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

65

66

67

68

f

f

Ah

Cmaj7(#11)

C $\overset{6}{9}$

D(add4)
/F#

A 7
/C#

Cmaj7(#11)

C $\overset{6}{9}$

D(add4)
/F#

A 7
/C#

Vignettes

Fl.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

69

70

71

72

Grooving Ride

Ah

E(add4)/G#

G⁶₉

F maj9

C⁶₉/E

The musical score is arranged in a system with ten staves. The first five staves (Fl., A. Sx., T. Sx., B♭ Tpt., Tbn.) are grouped by a brace on the left. The next two staves (Voice, Voc. 1) are also grouped by a brace. The final three staves (Gtr., Pno. 2, Bass) are grouped by a brace. The D. S. (Drum Snare) staff is at the bottom. The key signature is two sharps (F# and C#). The time signature changes from 4/4 to 3/4 at measure 70 and back to 4/4 at measure 72. The score includes various musical notations such as notes, rests, slurs, and chords. The Pno. 2 and Bass staves have chord symbols above them: E(add4)/G# at measure 69, G⁶₉ at measure 70, F maj9 at measure 71, and C⁶₉/E at measure 72. The Voice staff has a vocal line with a slur and the word 'Ah' at measure 70. The D. S. staff has a 'Grooving Ride' pattern indicated by diagonal lines.

Vignettes

F

Fl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

73

74

75

76

Just ride cymbal, keep time

Vignettes

Fl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

77 78 79 80

Detailed description: This is a musical score for a piece titled 'Vignettes'. It covers measures 77 through 80. The score is arranged in a grand staff format with multiple staves. The instruments and voices included are Flute (Fl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice, Vocal 1 (Voc. 1), Guitar (Gtr.), Piano 2 (Pno. 2), Bass, and Double Bass (D. S.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The Flute part is mostly rests. The Alto Saxophone and Tenor Saxophone parts have some activity, with the Alto Saxophone playing a melodic line in measures 78 and 79. The B-flat Trumpet and Trombone parts have some activity, with the Trombone playing a bass line. The Voice and Vocal 1 parts are mostly rests. The Guitar and Piano 2 parts are mostly rests. The Bass part has some activity, with the bass line moving from F# to C# in measures 77 and 78, and then to F# in measures 79 and 80. The Double Bass part is mostly rests.

Vignettes

Fl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

81 82 83 84

Detailed description: This is a musical score for a section titled 'Vignettes', covering measures 81 through 84. The score is arranged in a multi-staff format. The instruments and parts included are: Flute (Fl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice, Vocal 1 (Voc. 1), Guitar (Gtr.), Piano 2 (Pno. 2), Bass, and Double Bass (D. S.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The Flute part consists of whole rests in all four measures. The Alto Saxophone and Tenor Saxophone parts play a sequence of quarter notes: A4 (F#), G4 (F#), A4 (F#), and B4 (F#) in measures 81-84. The B-flat Trumpet and Trombone parts play a sequence of quarter notes: G4 (F#), F#4, E4 (F#), and D4 (F#) in measures 81-84. The Voice and Vocal 1 parts consist of whole rests in all four measures. The Guitar and Piano 2 parts consist of whole rests in all four measures. The Bass part plays a sequence of quarter notes: G2, F#2, E2, and D2 in measures 81-84. The Double Bass part consists of a series of diagonal slashes in all four measures, indicating a specific rhythmic pattern.

Vignettes

Fl.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

85 86 87 88

Detailed description: This musical score page, titled 'Vignettes', contains staves for eleven instruments and voices. The Flute (Fl.) and Voice parts are mostly silent, indicated by whole rests. The Alto Saxophone (A. Sx.) and Tenor Saxophone (T. Sx.) play a melodic line starting on measure 85, with notes G4 (sharp), A4 (sharp), B4 (sharp), and C5 (natural). The Baritone Trumpet (B \flat Tpt.) and Trombone (Tbn.) play a lower line, starting on measure 85 with notes B3 (flat) and A3 (flat), and continuing with B3 (flat) and A3 (flat) in measure 86. The Guitar (Gtr.), Piano 2 (Pno. 2), and Drums (D. S.) are silent throughout the measures. The Bass line starts on measure 85 with a whole note G2 (flat) and continues with G2 (flat) in measure 86, then moves to F2 (flat) in measure 87 and E2 (flat) in measure 88. The drum part is indicated by a double bar line and a slash in measure 85, and by a series of 'x' marks on a single line in measures 86, 87, and 88.

Vignettes

()

FL.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

Laid back (swing )

cross stick hip-hop, eights in ride

89 90 91 92



Vignettes

Rap w/effects on voice
(Double 5th below)

Vamp Until Cued

Fl.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

Vary it up, lay back

93 94 95

The musical score is arranged in a system of 11 staves. The first three staves (Fl., A. Sx., T. Sx.) are in treble clef. The next three staves (B♭ Tpt., Tbn., Voice) are in treble clef, with the Voice staff having a double 5th line. The next three staves (Voc. 1, Gtr., Pno. 2) are in treble clef. The Bass staff is in bass clef. The D. S. staff is a double bar line. The score is divided into three measures: 93, 94, and 95. Measure 93 contains a double bar line. Measure 94 contains a double bar line. Measure 95 contains a double bar line. The score includes various musical notations such as rests, notes, and dynamic markings.

Vignettes

Vignette 4: Ritual

Zac Evans

Vamp until cued

Conductor/Alto Sax

Alto Sax

Tenor Sax

Trumpet in B♭

Trombone

Voice 1

Electric Guitar

Piano/Keyboard 2

Bass Guitar

Drum Set

w/ Steady ♩s on low tom rim

mf

3

4

The score is for a 4/4 time signature. The first seven instruments (Conductor/Alto Sax, Alto Sax, Tenor Sax, Trumpet in B♭, Trombone, Voice 1, Electric Guitar, Piano/Keyboard 2, Bass Guitar) have a vamp section consisting of a whole rest in each measure for four measures. The Drum Set part starts with a steady eighth-note pattern on the low tom rim, marked *mf*. The pattern is: Measure 1: quarter rest, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. Measure 2: quarter rest, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. Measure 3: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. Measure 4: quarter note, eighth note, quarter note, eighth note, quarter note, eighth note, quarter note, eighth note. The pattern ends with a double bar line. There are also triplets and quadruplets indicated by '3' and '4' below the notes in measures 3 and 4 respectively.

Vignettes

A

c.

A. Sx.

T. Sx.

Bb Tpt.

Tbn.

mf

Voice 1

Gtr.

mf

G7 A-7 G7 A-7 D-6 C maj7 G7 A-7 G7 F maj7

Include Roots (bass is doing something else)

Pno. 2

mf

Bass

mf

Cont. sim

D. S.

Vignettes

c.
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

Gtr. Chords: G7 A-7 G7 A-7 D-6 Cmaj7 G7 A-7 G7 Fmaj7

D. S. Fingerings: 9 10 11 12

Vignettes

B

c.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

mf

mf

A7 G $\frac{6}{9}$ A7 G $\frac{6}{9}$ A7 G $\frac{6}{9}$ A7 E-11

13 14 15 16

Vignettes

c.
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

A7 G \flat A7 G \flat A7 G \flat A7 E-11

17 18 19 20

Vignettes

C

c.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

G7 A-7 G7 A-7 D-6 Cmaj7 G7 A-7 G7 Fmaj7

21 22 23 24

Vignettes

c.
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

G7 A-7 G7 A-7 D-6 Cmaj7 G7 A-7 G7 Fmaj7

25 26 27 28

Vignettes

D Double X Swing $\text{♪} = \text{♪}^3 \text{♪}$

c.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

Do

Do

A5 G5 A5 B♭5 A5 G5 A5 F#5

Swing Pattern

Let beat flip

cross-stick Tom

30 31 32

Vignettes

c.
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

Do _____ Do
 A5 G5 A5 B \flat 5 A5 G5 A5 F#5
 Flip back
 33 34 35 36

Vignettes

E

c.

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Do _____ Do

Gtr.

A5 G5 A5 B \flat 5 A5 G5 A5 F \sharp 5

Pno. 2

Bass

D. S.

Let beat flip

37 38 39 40

Vignettes

c.
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

Do _____ Do
 A5 G5 A5 B \flat 5 A5 G5 A5 F \sharp 5
 41 42 43 44
 Flip back

Vignettes

F Half time (original time)
Straight

c.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

Vignettes

c.
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

The score is written for a jazz ensemble. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 and back to 4/4. The instruments are: C. (Cello), A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B \flat Tpt. (Baritone Trumpet), Tbn. (Trombone), Voice 1 (Vocal), Gtr. (Guitar), Pno. 2 (Piano 2), Bass (Double Bass), and D. S. (Double Bass). The guitar part includes chord markings: G7, A-7, G7, A-7, Cmaj7, D-6, G7, A-7, G7, and Fmaj7. The double bass line includes measure numbers 49, 50, 51, and 52.

Vignettes

G

c.

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

p

16ths in hi-hat

p

53 54 55 56

Vignettes

c.
 A. Sax.
 T. Sax.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

The musical score is arranged in a system with ten staves. The top five staves (C., A. Sax., T. Sax., B \flat Tpt., Tbn.) and the next two staves (Voice 1, Gtr.) contain musical notation. The bottom two staves (Pno. 2, Bass) also contain musical notation. The final staff (D. S.) is a drum solo, indicated by a double bar line and a series of diagonal slashes. A bracket above the drum solo staff spans measures 57 to 60, with the text "32nds in hi-hat" written above it. The measures are numbered 57, 58, 59, and 60 at the bottom of the page.

Vignettes

H C#add4 /F Alto Solo (w/effects) A maj9 F#⁶₉ /A# D maj7(#11)

c.

A. Sx.

T. Sx.

Bb Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

Active Rock Beat

61 62 63 64

Vignettes

Vamp
Horn Entrance Cu
End is Cued

F#9sus Open Solo Section Sudden

c. Enter on Cue

A. Sx. *p* Enter on Cue

T. Sx. *p* Enter on Cue

B♭ Tpt. *p* Enter on Cue

Tbn. *p* Enter on Cue

Voice 1 *p*

Gtr. A 9sus *p* F#add4 /A# Sustained comping D maj9 B 6 /D# G maj7(#11) B 9sus

Pno. 2 *p* A 9sus F#add4 /A# D maj9 B 6 /D# G maj7(#11) B 9sus

Bass *p*

D. S. 65 66 67 68

p

Vignettes

Vignette 5: Dust

Zac Evans

Alto Sax

Tenor Sax

Trumpet in B \flat

Trombone

Voice 1

Electric Guitar

Piano/Keyboard 2

Electric Bass

Drum Set

The musical score is for a piece titled "Vignette 5: Dust" by Zac Evans. It is written in 4/4 time and features eight staves. The instruments are Alto Sax, Tenor Sax, Trumpet in B \flat , Trombone, Voice 1, Electric Guitar, Piano/Keyboard 2, Electric Bass, and Drum Set. The key signature has three flats (B \flat , E \flat , A \flat). The first four measures show the saxophones, trumpet, and trombone with whole rests. The electric guitar and piano/keyboard 2 also have whole rests. The electric bass plays a melodic line starting on a whole note, followed by eighth notes and a half note. The drum set plays a pattern of eighth notes and quarter notes, with a snare drum on the second and fourth beats. The score ends with a double bar line.

Vignettes

A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

Rapidly scratch string
 Low atonal, non-rhythmic rumblings

5 6 7 8

Vignettes

A

Legato, textural

A. Sx.

Legato, textural

T. Sx.

Legato, textural

B \flat Tpt.

Legato, textural

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

9

10

Sim.

11

12

Vignettes

7/8 Cross Rhythm

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

13 14 15 16

The musical score is for a piece titled 'Vignettes'. It consists of eight staves, each representing a different instrument or voice part. The key signature is three flats (B-flat, E-flat, A-flat). The score is divided into measures, with some measures containing a '7/8 Cross Rhythm' annotation. The instruments are: A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B \flat Tpt. (B-flat Trumpet), Tbn. (Trombone), Voice 1, Gtr. (Guitar), Pno. 2 (Piano 2), Bass, and D. S. (Drum Set). The score includes various musical notations such as triplets, slurs, and rests. The measures are numbered 13, 14, 15, and 16 at the bottom.

Vignettes

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Try _____ to case the pan - try walls _____

Gtr.

F-7(b13) E \flat \flat ⁶ D \flat \flat ⁶ B \flat \flat ⁶/_D C^{sus}/_E

Pno. 2

Bass

D. S.

17 18 19 20

Vignettes

7/8 Cross Rhythm

A. Sx. *mf*

T. Sx. *mf*

B \flat Tpt. *mf*

Tbn. *mf*

7/8 Cross Rhythm

7/8 Cross Rhythm

7/8 Cross Rhythm

Voice 1

Time _____ to ____ steal a - way with the _____ falls

Gtr. F-7(b13) E \flat 9 D \flat 9 C sus C sus /E

Pno. 2

Bass

D. S.

21 22 23 24

Vignettes

B

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Take _____ the script and know your part _____

Gtr.

F-7(b13) E \flat 9 D \flat 9 B \flat 9 /D C sus /E

Pno. 2

Bass

D. S.

25 26 Sim. 27 28

Vignettes

A. Sax.
 T. Sax.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

I _____ am hol - ding still for your _____ start ____

F-7(b13) E \flat 9 D \flat 9 C sus C sus /E

29 30 31 32

Vignettes

C

A. Sx. *f*

T. Sx.

B \flat Tpt. *f*

Tbn.

Voice 1
Ah _____

Gtr.
Bmaj7(#11) C7sus D \flat 9 D-7

Pno. 2 *f*
Bmaj7(#11) C7sus D \flat 9 D-7

Bass

D. S.

33 34 35 36

Vignettes

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Ah

Gtr.

Pno. 2

Bass

D. S.

D \flat 13sus

E \flat -9

D-7

F maj7 /A

D \flat 13sus

E \flat -9

D-7

F maj7 /A

D \flat 13sus

E \flat -9

D-7

F maj7 /A

Swing Mambo

f

Elvin Jones Swing Mambo (regular time)

f

37

38

39

40

Vignettes

D

A. Sx. *f*

T. Sx. *f*

B \flat Tpt. *f*

Tbn. *f*

Voice 1
Ah _____

Gtr.
B maj7(#11) C 7sus D \flat 6 \flat D-7

Pno. 2
B maj7(#11) C 7sus D \flat 6 \flat D-7

Bass

D. S.

41 42 43 44

Vignettes

A. Sx.

T. Sx.

B^b Tpt.

Tbn.

Voice 1

Ah

Gtr.

Pno. 2

Bass

D. S.

45

46

47

48

Vignettes

E

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Try _____ to

Gtr.

C sus

C sus /E

F-7(b13)

E \flat 9

D \flat 9

Pno. 2

Bass

D. S.

49

50

51

52

Vignettes

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

case the pan - try walls _____ Time _____ to _____

Gtr.

B \flat ⁶/_D C^{sus}/_E F-7(b13) E \flat ⁶ D \flat ⁶

Pno. 2

Bass

D. S.

sim. 53 54 55 56

Vignettes

A. Sx.
T. Sx.
B \flat Tpt.
Tbn.
Voice 1
Gtr.
Pno. 2
Bass
D. S.

F 1x Only
 1x Only
 1x Only
 1x Only
 steal a - way with the _____ falls _
 C sus /E
 C sus /E
 A \flat -7(b13)
 Bass Solo
 G \flat ⁶ E⁶
 A \flat -7(b13)
 Bass Solo
 G \flat ⁶ E⁶
 A \flat -7(b13)
 Bass Solo
 G \flat ⁶ E⁶
 Leave space at top of solo
 57 58 59 60

Vignettes

A. Sax.
 T. Sax.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

Chord progression for measures 61-64:
 Measure 61: D \flat 9 / F
 Measure 62: E \flat sus / G
 Measure 63: A \flat -7(b13)
 Measure 64: G \flat 9, E 9

Measure numbers: 61, 62, 63, 64

Vignettes

Open Solo
Next Section Cued

7/8 Cross Rhythm

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pho. 2

Bass

D. S.

65 66 67 68

Vignettes

G

A. Sx.

7/8 Cross Rhythm

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Try _____

Gtr.

F-7(b13)

Pho. 2

Bass

D. S.

Half-time groove

69 70 71 72

Vignettes

A. Sax.
 T. Sax.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

to case the pan - try walls _____ Time _____

E \flat 9 D \flat 9 B \flat 9 /D C sus /E F-7(b13)

73 74 75 76

Vignettes

7/8 Cross Rhythm H

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

to — steal a - way with the — falls — Take —

Gtr.

E \flat 9 D \flat 9 C sus C sus /E F-7(b13)

Pno. 2

Bass

D. S.

77 78 79 80

Vignettes

A. Sax.

T. Sax.

B \flat Tpt.

Tbn.

Voice 1

the script and know your part I

Gtr.

E \flat 9 D \flat 9 B \flat 9 /D C sus /E F-7(b13)

Pno. 2

Bass

D. S.

81 sim. 82 83 84

Vignettes

I

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

am hol - ding still for your start Ah

Gtr.

E \flat 9 D \flat 9 Csus Csus /E Bmaj7(#11)

Pno. 2

Bm7(#11)

Bass

D. S.

85 86 87 88

Vignettes

89 90 91 92

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Ah

Gtr.

C7sus D \flat 9 D-7 D \flat 13sus

Pho. 2

C7sus D \flat 9 D-7 D \flat 13sus

Bass

D \flat 13sus
Swing Mambo

D. S.

f
Elvin Jones Swing Mambo (regular time)

f

Vignettes

A. Sax. J
 T. Sax.
 B♭ Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

93 94 95 96

Ah

Eb-9 D-7 F maj7 /A B maj7(#11)

Eb-9 D-7 F maj7 /A B maj7(#11)

Eb-9 D-7 F maj7 /A B maj7(#11)

f f f f

Vignettes

A. Sax.
 T. Sax.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

C7sus D \flat 9⁶ D-7 D \flat 13sus
 C7sus D \flat 9⁶ D-7 D \flat 13sus
 C7sus D \flat 9⁶ D-7 D \flat 13sus

97 98 99 100

Vignettes

A. Sax.
 T. Sax.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Phn. 2
 Bass
 D. S.

Eb-9 D-7 F maj7 /A
 Eb-9 D-7 F maj7 /A
 Eb-9 D-7 F maj7 /A

101 102 103 104

Vignettes

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

The musical score is for a piece titled "Vignettes". It consists of two measures, 105 and 106. The instrumentation includes: A. Sx. (Alto Saxophone), T. Sx. (Tenor Saxophone), B \flat Tpt. (B-flat Trumpet), Tbn. (Trombone), Voice 1, Gtr. (Guitar), Pno. 2 (Piano 2), Bass, and D. S. (Drum Set). The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4. In measure 105, the saxophones, trumpet, and trombone play a half note G4 (G4 with a bar line above it). The guitar and piano 2 play a half note G4 (G4 with a bar line above it). The bass and drum set play a half note G4 (G4 with a bar line above it). In measure 106, the saxophones, trumpet, and trombone play a half note G4 (G4 with a bar line above it). The guitar and piano 2 play a half note G4 (G4 with a bar line above it). The bass and drum set play a half note G4 (G4 with a bar line above it).

105

106

Vignettes

Score

Vignette 6: Painted

Zac Evans

Claps

Clap 1

Alto Sax 2

Tenor Sax 3

Trumpet 4

Trombone 5

Voice 1

Electric Guitar

Piano/Keyboard 2

Bass Guitar

Drum Set

mf

f

f

f

A Aeolian Solo

F maj7 Roots in voicings

E-7

F maj7

E-7

Add kick on every 1

1 2 3 4

Vignettes

A

c. 1
 A. Sax. 2
 T. Sax 3
 Tpt. 4
 Tbn. 5
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

Continue 5/4 pattern, 1st X ONLY
 Continue 5/4 pattern, 1st X ONLY
 Claps
 Claps *f*
 F maj 7
 E-7
 F maj 7
 E-7
 F maj 7
 5 6 7 8

Vignettes

B

c. 1
 A. Sax. 2
 T. Sax 3
 Tpt. 4
 Tbn. 5
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

9 10 11 12

Vignettes

c. 1
 A. Sax. 2
 T. Sax 3
 Tpt. 4
 Tbn. 5
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

The score is written for a jazz ensemble. Measures 13 and 14 feature a rhythmic pattern of eighth notes in the woodwinds and a similar pattern in the brass. Measures 15 and 16 feature a similar rhythmic pattern. The piano part includes chords E-7 and F maj 7. The guitar part features a rhythmic pattern of eighth notes. The bass part features a rhythmic pattern of eighth notes. The double bass part features a rhythmic pattern of eighth notes. The vocal line is empty.

13 14 15 16

Vignettes

c. 1
 A. Sax. 2
 T. Sax 3
 Tpt. 4
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

17 18 19 20

Vignettes

c. 1
 A. Sax. 2
 T. Sax 3
 Tpt. 4
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

To Alto
 To Tenor
 F maj7
 E-7
 F maj7

21 22 23 24

Vignettes

C

Enter 2nd X to double drums

Score for Vignettes, measures 25-28.

Measures 25-26: C major key signature. Drums (c. 1) play a rhythmic pattern. Saxophones (A. Sx., T. Sx.) and Trombone (Tbn.) are silent. Voice 1 is silent. Guitar (Gtr.) is silent. Piano (Pno. 2) plays E-7 and F maj7 chords. Bass plays a walking bass line. Double Bass (D. S.) plays a 12/8 Shuffle Groove.

Measure 27: Key signature changes to D major (indicated by a sharp on the F line). Drums (c. 1) play a rhythmic pattern. Saxophones (A. Sx., T. Sx.) and Trombone (Tbn.) play a melodic line marked *legato* and *f*. Voice 1 is silent. Guitar (Gtr.) plays a melodic line marked *f*. Piano (Pno. 2) plays F maj7 and E-7 chords. Bass plays a walking bass line. Double Bass (D. S.) plays a 12/8 Shuffle Groove.

Measure 28: Continuation of the melodic line in measures 27-28. Saxophones (A. Sx., T. Sx.) and Trombone (Tbn.) play a melodic line marked *legato* and *f*. Voice 1 is silent. Guitar (Gtr.) is silent. Piano (Pno. 2) plays E-7 and F maj7 chords. Bass plays a walking bass line. Double Bass (D. S.) plays a 12/8 Shuffle Groove.

Vignettes

D. S.
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

legato
f
 legato
f
 D-11
 G/D
 D-11
 B \flat maj 9
 D-11
 G/D
 E-7
 F maj 7
 F maj 7
 cont. sim

29 30 31 32

Vignettes

D. S.
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

D-11 G /D D-11 B \flat maj9
 E-7 F maj7 E-7 F maj7

33 34 35 36

Vignettes

D

c. 1
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

D-11 G /D D-11 G /D
 D-11 G /D D-11 G /D
 D-11 G /D D-11 G /D
 Drum Solo

37 38 39 40

The musical score is arranged in two systems. The first system includes staves for C. 1, A. Sx., T. Sx., B \flat Tpt., and Tbn., each with a key signature of two sharps (F# and C#) and a common time signature. The second system includes staves for Voice 1 (treble and bass clef), Gtr., Pno. 2, Bass, and D. S. (Drum Solo). The Gtr., Pno. 2, and Bass staves feature a sequence of notes: D-11, G /D, D-11, G /D. The D. S. staff shows a drum solo pattern with diagonal lines. The score is divided into measures 37, 38, 39, and 40.

Vignettes

E Enter 2nd X to double drums

c. 1

A. Sx.

T. Sx.

B♭ Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

41 42 43 44

legato

f

legato

f

legato

f

D-11 B♭maj9

D-11

G /D

D-11

G /D

D-11 B♭maj9

f

F maj7

f

E-7

F maj7

D-11 B♭maj9

f

12/8 Shuffle Groove

cont. sim

Vignettes

Score for Vignettes, measures 45-48.

Measures 45-48:

- c. 1:** Drum kit (Cymbal, Snare, Tom, Bass Drum).
- A. Sax:** Alto Saxophone.
- T. Sax:** Tenor Saxophone.
- B♭ Tpt.:** B-flat Trumpet.
- Tbn.:** Trombone.
- Voice 1:** Lead Vocalist.
- Gtr.:** Electric Guitar.
- Pno. 2:** Piano 2.
- Bass:** Double Bass.
- D. S.:** Double Bass.

Chord Progression (Measures 45-48):

- Measure 45: D-11, B♭maj9
- Measure 46: D-11, G/D
- Measure 47: D-11, G/D
- Measure 48: D-11, G/D

Instrumental Details:

- A. Sax:** Melodic line in measures 45 and 48.
- T. Sax:** Melodic line in measures 46 and 47.
- B♭ Tpt.:** Melodic line in measures 45 and 48.
- Tbn.:** Melodic line in measures 46 and 47.
- Gtr.:** Rhythmic accompaniment in measures 46 and 47.
- Pno. 2:** Chordal accompaniment in measures 45 and 48.
- Bass:** Rhythmic accompaniment in measures 45 and 48.
- D. S.:** Rhythmic accompaniment in measures 45 and 48.

Vignettes

Score for Vignettes, measures 49-52.

Measures 49-50: Key of D major (two sharps). Time signature 2/4.

Measures 51-52: Key change to F major (one sharp). Time signature 2/4.

Instrumentation and Parts:

- c. 1:** Cymbal 1, playing a rhythmic pattern of eighth notes.
- A. Sx.:** Alto Saxophone, playing a melodic line with a slur over measures 50-51.
- T. Sx.:** Tenor Saxophone, playing a melodic line with a slur over measures 50-51.
- B♭ Tpt.:** B-flat Trumpet, playing a melodic line with a slur over measures 50-51.
- Tbn.:** Trombone, playing a melodic line with a slur over measures 50-51.
- Voice 1:** Two staves, both containing whole rests.
- Gtr.:** Guitar, playing a rhythmic pattern of eighth notes.
- Pno. 2:** Piano 2, playing a rhythmic pattern of eighth notes.
- Bass:** Bass, playing a rhythmic pattern of eighth notes.
- D. S.:** Double Bass, playing a rhythmic pattern of eighth notes.

Chord Progressions:

- Measures 49-50:** D-11, G /D.
- Measure 51:** D-11, B♭maj9.
- Measure 52:** F maj7.

Performance Notes:

- Claps:** Indicated above the staff in measure 52.
- AAeolian Solo:** Indicated above the staff in measure 52.
- Add kick on every 1:** Indicated below the staff in measure 52.

Measure numbers 49, 50, 51, and 52 are marked at the bottom of the score.

Vignettes

c. 1
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

The musical score is arranged in a system with multiple staves. The top section includes staves for C. 1, A. Sx., T. Sx., B \flat Tpt., and Tbn. Below these are staves for Voice 1 (treble and bass clef), Gtr., Pno. 2 (treble and bass clef), Bass, and D. S. The score spans measures 53 to 56. The piano part (Pno. 2) features a harmonic progression of E-7 and Fmaj7. The guitar (Gtr.) part consists of a continuous rhythmic pattern. The drum solo (D. S.) part features a series of 'x' marks indicating specific drum hits.

53 54 55 56

Vignettes

**Open Vamp, Guitar Cadenza on Cue
To Next Vignette -->**

c. 1

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

E-7

Bass

D. S.

57

Vignettes

Vignette 7: Currents

Zac Evans

Conductor/Synth

Alto Sax

Tenor Sax

Trumpet in B \flat

Trombone

Voice

Vocoder 1

Electric Guitar

Piano 2

Bass Guitar

Drum Set

Double all pitches on vocoder

Let ring when possible

mf

mf

1 2 3 4

Vignettes

Synth
 A. Sax.
 T. Sax.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

Ride
 mf
 5 6 7 8

Vignettes

A

Synth

A. Sax. *mf*

T. Sax. *mf*

Bb Tpt. *mf*

Tbn. *mf*

Voice

Voc. 1

Gtr.

Pno. 2 *Red.*

Bass

D. S. *w/funky hi-hat*

9 10 11 12

Vignettes

Synth: Treble clef, key of D major (F#), 3/4 time. Measure 13: Sustained chord of D major. Measure 14: Sustained chord of D major. Measure 15: Sustained chord of D major. Measure 16: Sustained chord of D major.

A. Sx.: Treble clef, key of D major (F#), 3/4 time. Measure 13: Eighth notes (D, E, F#, G, A, B, C, D). Measure 14: Eighth notes (D, E, F#, G, A, B, C, D). Measure 15: Eighth notes (D, E, F#, G, A, B, C, D). Measure 16: Eighth notes (D, E, F#, G, A, B, C, D).

T. Sx.: Treble clef, key of D major (F#), 3/4 time. Measure 13: Eighth notes (D, E, F#, G, A, B, C, D). Measure 14: Eighth notes (D, E, F#, G, A, B, C, D). Measure 15: Eighth notes (D, E, F#, G, A, B, C, D). Measure 16: Eighth notes (D, E, F#, G, A, B, C, D).

Bb Tpt.: Treble clef, key of D major (F#), 3/4 time. Measure 13: Eighth notes (D, E, F#, G, A, B, C, D). Measure 14: Eighth notes (D, E, F#, G, A, B, C, D). Measure 15: Eighth notes (D, E, F#, G, A, B, C, D). Measure 16: Eighth notes (D, E, F#, G, A, B, C, D).

Tbn.: Bass clef, key of D major (F#), 3/4 time. Measure 13: Sustained note D. Measure 14: Sustained note D. Measure 15: Sustained note D. Measure 16: Sustained note D.

Voice: Treble clef, key of D major (F#), 3/4 time. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest.

Voc. 1: Treble clef, key of D major (F#), 3/4 time. Measure 13: Rest. Measure 14: Rest. Measure 15: Rest. Measure 16: Rest.

Gtr.: Treble clef, key of D major (F#), 3/4 time. Measure 13: Quarter notes (D, E, F#, G). Measure 14: Quarter notes (D, E, F#, G). Measure 15: Quarter notes (D, E, F#, G). Measure 16: Quarter notes (D, E, F#, G).

Pno. 2: Treble clef, key of D major (F#), 3/4 time. Measure 13: Eighth notes (D, E, F#, G, A, B, C, D). Measure 14: Eighth notes (D, E, F#, G, A, B, C, D). Measure 15: Eighth notes (D, E, F#, G, A, B, C, D). Measure 16: Eighth notes (D, E, F#, G, A, B, C, D).

Bass: Bass clef, key of D major (F#), 3/4 time. Measure 13: Quarter notes (D, E, F#, G). Measure 14: Quarter notes (D, E, F#, G). Measure 15: Quarter notes (D, E, F#, G). Measure 16: Quarter notes (D, E, F#, G).

D. S.: Treble clef, key of D major (F#), 3/4 time. Measure 13: Eighth notes (D, E, F#, G, A, B, C, D). Measure 14: Eighth notes (D, E, F#, G, A, B, C, D). Measure 15: Eighth notes (D, E, F#, G, A, B, C, D). Measure 16: Eighth notes (D, E, F#, G, A, B, C, D).

13 14 15 16

Vignettes

B

17 18 19 20

Vignettes

Synth
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

streams
 an - y

21 22 23 24

Vignettes

Synth
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

thing
 bro - ther

25 26 27 28

Vignettes

C

Synth *f*

A. Sx. *f*

T. Sx. *f*

B \flat Tpt. *f*

Tbn. *mf*

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

29 30 31 32

Vignettes

The musical score for 'Vignettes' is arranged for a large ensemble. The score is divided into measures 33, 34, 35, and 36. The key signature is one sharp (F#), and the time signature changes from 3/4 to 4/4 between measures 34 and 35. The instruments and their parts are as follows:

- Synth:** Plays a sustained chord in measure 33, followed by a melodic line in measure 34, and a sustained chord in measure 35.
- A. Sx. (Alto Saxophone):** Plays a melodic line with eighth notes in measure 33, followed by a melodic line with eighth notes in measure 34, and a melodic line with eighth notes in measure 35.
- T. Sx. (Tenor Saxophone):** Plays a melodic line with eighth notes in measure 33, followed by a melodic line with eighth notes in measure 34, and a melodic line with eighth notes in measure 35.
- Bb Tpt. (B-flat Trumpet):** Plays a melodic line with eighth notes in measure 33, followed by a melodic line with eighth notes in measure 34, and a melodic line with eighth notes in measure 35.
- Tbn. (Trombone):** Plays a sustained chord in measure 33, followed by a sustained chord in measure 34, and a sustained chord in measure 35.
- Voice:** No part is written for the Voice.
- Voc. 1 (Vocal 1):** No part is written for Vocal 1.
- Gtr. (Guitar):** Plays a melodic line with eighth notes in measure 33, followed by a melodic line with eighth notes in measure 34, and a melodic line with eighth notes in measure 35.
- Pno. 2 (Piano 2):** Plays a melodic line with eighth notes in measure 33, followed by a melodic line with eighth notes in measure 34, and a melodic line with eighth notes in measure 35.
- Bass:** Plays a melodic line with eighth notes in measure 33, followed by a melodic line with eighth notes in measure 34, and a melodic line with eighth notes in measure 35.
- D. S. (Drum Set):** Plays a rhythmic pattern in measure 33, followed by a rhythmic pattern in measure 34, and a rhythmic pattern in measure 35.

The score is written for a large ensemble, including Synth, A. Sx., T. Sx., Bb Tpt., Tbn., Voice, Voc. 1, Gtr., Pno. 2, Bass, and D. S. The key signature is one sharp (F#), and the time signature changes from 3/4 to 4/4 between measures 34 and 35. The score is divided into measures 33, 34, 35, and 36.

Vignettes

D

Synth

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

mf

tame

hon - ored

37 38 39 40

Vignettes

Synth
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

chills
 to - be -

41 42 43 44

Vignettes

Synth
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

free
 cur - ren -

45 46 47 48

Vignettes

E

Synth

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

cy

Dadd9

A 13

Cmaj7(#11)

C#-11

49

50

51

52

Vignettes

Synth
 A. Sax.
 T. Sax.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

Dadd9 A 13 C 7(#11)

53 54 55 56

Vignettes

F

Synth

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

Dadd9 Solo

A 13

Cmaj7(#11)

C#-11

Dadd9 Comp

A 13

Cmaj7(#11)

C#-11

Dadd9 Comp

A 13

Cmaj7(#11)

C#-11

57

58

59

60

Vignettes

Open Solo
Next Section Cued

Synth

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Dadd9 A 13 C 7(#11)

Gtr.

Dadd9 A 13 C 7(#11)

Pno. 2

Dadd9 A 13 C 7(#11)

Bass

D. S.

61 62 63 64

Vignettes

G

Synth

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

mf

Voice

Voc. 1

Let ring when possible

Gtr.

Pno. 2

Bass

w/funky hi-hat

D. S.

65 66 67 68

Vignettes

Synth: Treble clef, key of D major (F#), 3/4 time. Measure 69: Sustained chord of D major. Measure 70: Sustained chord of D major. Measure 71: Sustained chord of D major. Measure 72: Sustained chord of D major.

A. Sx.: Treble clef, key of D major (F#), 3/4 time. Measure 69: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 70: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 71: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 72: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D).

T. Sx.: Treble clef, key of D major (F#), 3/4 time. Measure 69: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 70: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 71: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 72: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D).

Bb Tpt.: Treble clef, key of D major (F#), 3/4 time. Measure 69: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 70: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 71: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 72: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D).

Tbn.: Bass clef, key of D major (F#), 3/4 time. Measure 69: Sustained note D. Measure 70: Sustained note D. Measure 71: Sustained note D. Measure 72: Sustained note D.

Voice: Treble clef, key of D major (F#), 3/4 time. Measure 69: Rest. Measure 70: Rest. Measure 71: Rest. Measure 72: Rest.

Voc. 1: Treble clef, key of D major (F#), 3/4 time. Measure 69: Rest. Measure 70: Rest. Measure 71: Rest. Measure 72: Rest.

Gtr.: Treble clef, key of D major (F#), 3/4 time. Measure 69: Quarter note D, eighth notes E, F#, G, A, B, A, G, F#, E, D. Measure 70: Quarter note D, eighth notes E, F#, G, A, B, A, G, F#, E, D. Measure 71: Quarter note D, eighth notes E, F#, G, A, B, A, G, F#, E, D. Measure 72: Quarter note D, eighth notes E, F#, G, A, B, A, G, F#, E, D.

Pno. 2: Treble clef, key of D major (F#), 3/4 time. Measure 69: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 70: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 71: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D). Measure 72: Eighth notes (D, E, F#, G, A, B, A, G, F#, E, D).

Bass: Bass clef, key of D major (F#), 3/4 time. Measure 69: Quarter note D, eighth notes E, F#, G, A, B, A, G, F#, E, D. Measure 70: Quarter note D, eighth notes E, F#, G, A, B, A, G, F#, E, D. Measure 71: Quarter note D, eighth notes E, F#, G, A, B, A, G, F#, E, D. Measure 72: Quarter note D, eighth notes E, F#, G, A, B, A, G, F#, E, D.

D. S.: Treble clef, key of D major (F#), 3/4 time. Measure 69: Rest. Measure 70: Rest. Measure 71: Rest. Measure 72: Rest.

Let ring when possible

69 70 71 72

Vignettes

Synth
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

You _____ hold this

73 74 75 76

Vignettes

Synth
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

time _____ make it

77 78 79 80

Vignettes

Synth
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

fine
 stake
 your

81 82 83 84

Vignettes

H

The musical score is arranged in a system with ten staves. The top staff is for Synth, followed by A. Sx., T. Sx., Bb Tpt., and Tbn. The next two staves are for Voice and Voc. 1, with the word 'mind' written under the first measure of the Voice staff. The following staff is for Gtr., with the instruction 'Let ring when possible' above it. The next two staves are for Pno. 2 and Bass. The bottom staff is for D. S. The score is divided into four measures, numbered 85, 86, 87, and 88 at the bottom. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'mf' (mezzo-forte). The score includes various musical notations such as notes, rests, and dynamic markings.

85 86 87 88

Vignettes

Synth: Treble clef, key of D major. Measures 89-91: Sustained chords. Measure 92: Chord progression.

A. Sx.: Treble clef, key of D major. Measures 89-91: Rapid sixteenth-note runs with fingerings 7, 3, 3, 3. Measure 92: Rapid sixteenth-note runs with fingering 5.

T. Sx.: Treble clef, key of D major. Measures 89-91: Rapid sixteenth-note runs with fingerings 7, 3, 3, 3. Measure 92: Rapid sixteenth-note runs with fingering 5.

Bb Tpt.: Treble clef, key of D major. Measures 89-91: Rapid sixteenth-note runs with fingerings 7, 3, 3, 3. Measure 92: Rapid sixteenth-note runs with fingering 5.

Tbn.: Bass clef, key of D major. Measures 89-91: Sustained notes with a wavy line indicating vibrato. Measure 92: Sustained note.

Voice: Treble clef, key of D major. Measures 89-91: Rest. Measure 92: Rest.

Voc. 1: Treble clef, key of D major. Measures 89-91: Rest. Measure 92: Rest.

Gtr.: Treble clef, key of D major. Measures 89-91: Quarter notes with a wavy line indicating vibrato. Measure 92: Quarter notes with a wavy line indicating vibrato.

Pno. 2: Treble clef, key of D major. Measures 89-91: Rapid sixteenth-note runs with fingerings 7, 3, 3, 3. Measure 92: Rapid sixteenth-note runs with fingering 5.

Bass: Bass clef, key of D major. Measures 89-91: Quarter notes. Measure 92: Quarter notes.

D. S.: Double bar line, key of D major. Measures 89-91: Rest. Measure 92: Rest.

Let ring when possible

89 90 91 92

Vignettes

I

Synth

A. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Voice

Voc. 1

Gtr.

Pno. 2

Bass

D. S.

93 94 95 96

Slip in - to

Vignettes

Synth
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

streams
 an - y

97 98 99 100

Vignettes

101 102 103 104

Vignettes

Synth
 A. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Voice
 Voc. 1
 Gtr.
 Pno. 2
 Bass
 D. S.

105 106 107 108

The musical score for "Vignettes" spans measures 105 to 108. The instrumentation includes Synth, Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Voice, Vocal 1 (Voc. 1), Guitar (Gtr.), Piano 2 (Pno. 2), Bass, and Double Bass (D. S.). The key signature is one sharp (F#). The score shows various musical notations including rests, notes, and a vocal line with lyrics "bro - ther" in measures 105 and 108.

Vignettes

109

110

The musical score for 'Vignettes' spans measures 109 and 110. The instrumentation includes Synth, A. Sax., T. Sax., Bb Tpt., Tbn., Voice, Voc. 1, Gtr., Pno. 2, Bass, and D. S. (Drum Set). The key signature is one sharp (F#). The score shows various musical notations including rests, notes, and drum patterns across the two measures.

Vignettes

Vignette 8: Stasis

Score

Zac Evans

3
back to normal

Alto Sax

Electric Guitar

Piano/Keyboard

Bass Guitar

Drum Set

1 2 3 4

3
back to normal Open
Next Section Cued

A. Sx.

Gtr.

Pno.

Bass

D. S.

5 6 7 8

Vignettes

A **Ponderous** 3
[musical notation] back to normal

A. Sx. 2/4

Gtr. 2/4
p Volume Swells

Pno. 2/4
Red.

Bass 2/4

D. S. 2/4
9 10 11 12

3
[musical notation] back to normal 4xs

A. Sx. 2/4

Gtr. 2/4

Pno. 2/4

Bass 2/4

D. S. 2/4
13 14 15 16

Vignettes

Metric Changes Sim For rest of movement

A. Sx.

Gtr.

Pno.

Bass

D. S.

Alto Sax cues

17 18 19 20

A. Sx.

Gtr.

Pno.

Bass

D. S.

21 22 23 24

Vignettes

A. Sx. Gtr. Pno. Bass D. S.

25 26 27 28

A. Sx. Gtr. Pno. Bass D. S.

29 30 31 32

Vignettes

B Add FX on Repeat
(5th below)

A. Sx.

Gtr.

Pno.

Bass

D. S.

33 34 35 36

A. Sx.

Gtr.

Pno.

Bass

D. S.

37 38 39 40

Vignettes

A. Sax. Gtr. Pno. Bass D. S.

41 42 43 44

A. Sax. Gtr. Pno. Bass D. S.

45 46 47 48

Vignettes

A. Sx. Gtr. Pno. Bass D. S.

49 50 51 52

A. Sx. Gtr. Pno. Bass D. S.

53 54 55 56

Vignettes

A. Sx. Gtr. Pno. Bass D. S.

57 58 59 60

A. Sx. Gtr. Pno. Bass D. S.

61 62 63 64

Vignettes

Open Saxophone Cadenza (long-ish)

C On Cue from Sax
Cont. Solo

A. Sx. Gtr. Pno. Bass D. S.

65 66 67 68

A. Sx. Gtr. Pno. Bass D. S.

69 70 71 72

Vignettes

2xs F#-11

A. Sx.

Gtr. A-11 Sustained and textural

Pno. A-11

Bass

D. S.

73 74 75 76

A. Sx.

Gtr.

Pno.

Bass

D. S.

77 78 79 80

Vignettes

F#-11

A. Sx.

Gtr.

Pno.

Bass

D. S.

81

82

83

84

A. Sx.

Gtr.

Pno.

Bass

D. S.

85

86

87

88

Vignettes

B-13

A. Sx.

Gtr.

Pno.

Bass

D. S.

89

90

91

92

A. Sx.

Gtr.

Pno.

Bass

D. S.

93

94

95

96

Vignettes

Gmaj9

A. Sx.

Gtr.

Pno.

Bass

D. S.

97

98

99

100

A. Sx.

Gtr.

Pno.

Bass

D. S.

101

102

103

104

Vignettes

D Eadd4

A. Sx.

Gtr.

Pno.

Bass

D. S.

105 106 107 108

Eadd4 /D

Gadd4 /F

Gadd4 /F

A. Sx.

Gtr.

Pno.

Bass

D. S.

109 110 111 112

Vignettes

F#maj13

A. Sx.

Gtr.

Pno.

Bass

D. S.

113

114

115

116

Bb13sus

A. Sx.

Gtr.

Pno.

Bass

D. S.

117

118

119

120

Vignettes

A 13sus

A. Sx.

Gtr.

C 13sus

Pno.

Bass

D. S.

121 122 123 124

D#7(#5)

A. Sx.

F#7(#5)

Gtr.

F#7(#5)

Pno.

Bass

D. S.

125 126 127 128

Vignettes

Cmaj7(#11)

A. Sx.

Gtr.

Pno.

Bass

D. S.

129

130

131

132

B7

A. Sx.

Gtr.

Pno.

Bass

D. S.

133


134


135

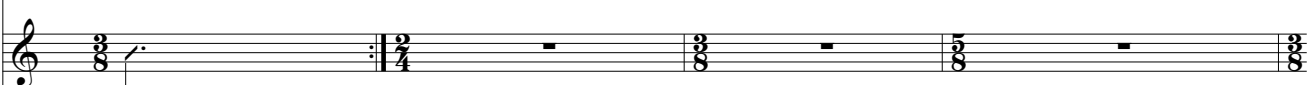
136

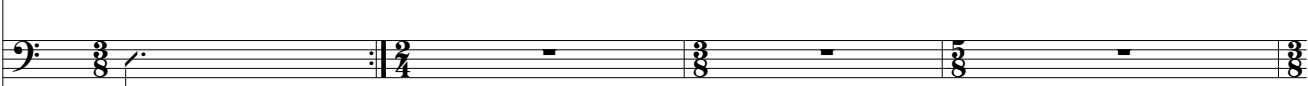
Vignettes


2xs E

A. Sx. 


Gtr. 


Pno. 

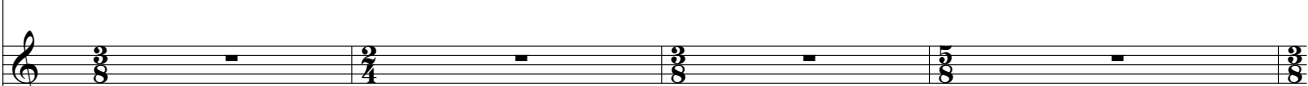
Bass 


D. S. 

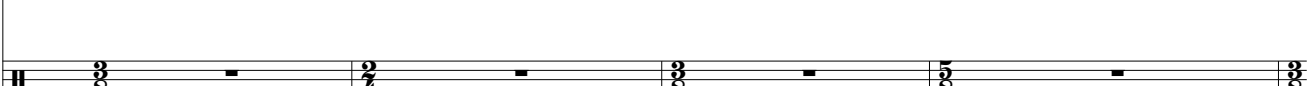
137 138 139 140

A. Sx. 

Gtr. 

Pno. 

Bass 

D. S. 

141 142 143 144

Vignettes

A. Sx.

Gtr.

Pno.

Bass

D. S.

145

146

147

148

A. Sx.

Gtr.

Pno.

Bass

D. S.

149

150

151

152

Vignettes

F Add FX on Repeat (5th below)

A. Sx.

Gtr.

Pno.

Bass

D. S.

Volume Swells

p

2x only

153 154 155 156

A. Sx.

Gtr.

Pno.

Bass

D. S.

p

157 158 159 160

Vignettes

A. Sx.

Gtr.

Pno.

Bass

D. S.

161

162

163

164

A. Sx.

Gtr.

Pno.

Bass

D. S.

165

166

167

168

Vignettes

A. Sx.

Gtr.

Pno.

Bass

D. S.

169

170

171

172

A. Sx.

Gtr.

Pno.

Bass

D. S.

173

174

175

176

Vignettes

A. Sx.

Gtr.

Pno.

Bass

D. S.

177

178

179

180

A. Sx.

Gtr.

Pno.

Bass

D. S.

181

182

183

184

Vignettes

A. Sx.

Gtr.

Pno.

Bass

D. S.

185

186

187

A. Sx.

Gtr.

Pno.

Bass

D. S.

189

190

191

Vignettes

A. Sx.

Gtr.

Pno.

Bass

D. S.

193

194

195

A. Sx.

Gtr.

Pno.

Bass

D. S.

197

198

199

Vignettes

A. Sx.

Gtr.

Pno.

Bass

D. S.

201

202

203

p

3

A. Sx.

Gtr.

Pno.

Bass

D. S.

205

206

207

p

3

Vignettes

A. Sx.

Gtr.

Pno.

Bass

D. S.

209

210

211

p

3

A. Sx.

Gtr.

Pno.

Bass

D. S.

213

214

215

p

3

Vignettes

2xs

Cue Recorded Voice

A. Sx.

Gtr.

Pno.

Bass

D. S.


217

218

Vignettes

Vignette 9: Sun Eater

Zac Evans

Swing 

Score for Vignette 9: Sun Eater, featuring a Swing tempo. The score is written for a 4/4 time signature and includes parts for Soprano Sax, Tenor Sax, Trumpet in B \flat , Trombone, Synth 1, Electric Guitar, Piano/Keyboard 2, Double Bass, and Drum Set.

The score is divided into four measures. The first three measures are marked with a whole rest for all instruments. The fourth measure contains the following parts:

- Soprano Sax, Tenor Sax, Trumpet in B \flat , Trombone:** Marked with a whole rest.
- Synth 1:** Marked with a whole rest.
- Electric Guitar:** Marked with a whole rest.
- Piano/Keyboard 2:** Features a "Gliding" section marked *mf* (mezzo-forte). The notation shows a series of eighth notes with a "5" (finger 5) above each note, indicating a gliding effect.
- Double Bass:** Marked with a whole rest.
- Drum Set:** Features a "Gliding" section marked *mf*. The notation shows a series of eighth notes with a "5" (finger 5) above each note, indicating a gliding effect. The section is marked "Cont. Sim." (Continuous Simulation) and includes a 3/4 measure and a 4/4 measure.

Vignettes

S. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Synth
 1
 Gtr.
 Pno. 2
 Bass
 D. S.

The musical score is arranged in a system with eight staves. The first four staves (S. Sx., T. Sx., B \flat Tpt., Tbn.) and the Synth 1 staff are currently empty, showing only the instrument names and their respective clefs and key signatures. The fifth staff (Gtr.) contains a melodic line with a *mf* dynamic, featuring a half note followed by a dotted half note, with a slur over the latter. Chord symbols $E\flat-/B\flat$ and $E-/G\sharp$ are written above the first two measures, and $E\flat-/B\flat$ and $F\sharp-11/E$ above the next two. The sixth staff (Pno. 2) features a continuous eighth-note arpeggiated pattern with a *mf* dynamic. The seventh staff (Bass) mirrors the guitar's melodic line with a *mf* dynamic and the same chord symbols. The eighth staff (D. S.) shows a drum pattern of eighth notes. Measure numbers 5, 6, 7, and 8 are indicated at the bottom of the system.

Vignettes

S. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Synth
 1
 Gtr.
 Pno. 2
 Bass
 D. S.

E \flat /B \flat E /G \sharp A maj7(#11) E maj7
 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5
 E \flat /B \flat E /G \sharp A maj7(#11) E maj7
 9 10 11 12

Vignettes

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth 1

Gtr.

Pho. 2

Bass

D. S.

mf

Do Do —

Do Do —

mf

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

E \flat /B \flat E /G \sharp E \flat /B \flat F \sharp -11 /E

13 14 Cont. Sim. 15 16

Vignettes

S. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Synth
 1
 Gtr.
 Phn. 2
 Bass
 D. S.

17 18 19 20

Gmaj7(#9,#5) A $\overset{6}{9}$ D \flat 7 /A \flat G \flat $\overset{6}{9}$ /B \flat A maj7(#11) E maj7

Vignettes

A

Instrumentation and Parts:

- S. Sax:** Melodic line with accents and triplets, starting with a forte (*f*) dynamic.
- T. Sax:** Melodic line with accents and triplets, starting with a forte (*f*) dynamic.
- Bb Tpt.:** Melodic line with accents and triplets, starting with a forte (*f*) dynamic.
- Tbn.:** Melodic line with accents and triplets, starting with a forte (*f*) dynamic.
- Synth 1:** Two staves. The top staff has notes labeled "Do" and "Do —". The bottom staff has chords labeled $E\flat / B\flat$, $E / G\sharp$, $E\flat / B\flat$, and $F\sharp-11 / E$.
- Gtr.:** Melodic line with accents and triplets, starting with a forte (*f*) dynamic.
- Phn. 2:** Melodic line with accents and triplets, starting with a forte (*f*) dynamic.
- Bass:** Melodic line with accents and triplets, starting with a forte (*f*) dynamic. Includes the instruction "font. sim." (font. sim.).
- D. S.:** Drum set part with a forte (*f*) dynamic.

Measure Numbers: 21, 22, 23, 24

Vignettes

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth
1

Gtr.

Pho. 2

Bass

D. S.

25 26 27 28

G maj7(#9,#5) A $\overset{6}{9}$ D \flat 7 /A \flat G \flat $\overset{6}{9}$ /B \flat A maj7(#11) E maj7

G maj7(#9,#5) A $\overset{6}{9}$ D \flat 7 /A \flat G \flat $\overset{6}{9}$ /B \flat A maj7(#11) E maj7

The musical score is for a piece titled 'Vignettes'. It consists of eight staves. The first four staves are for S. Sx., T. Sx., B \flat Tpt., and Tbn. The next two staves are for Synth 1 (treble and bass clef). The following two staves are for Gtr. and Pho. 2. The final staff is for Bass. The key signature is three flats (B \flat , E \flat , A \flat). The time signature is 4/4. The score is divided into four measures, numbered 25, 26, 27, and 28. The chords for measures 25, 26, 27, and 28 are: G maj7(#9,#5), A $\overset{6}{9}$, D \flat 7 /A \flat , G \flat $\overset{6}{9}$ /B \flat , A maj7(#11), and E maj7. The Phos. 2 staff has a series of 's' marks above the notes, indicating a specific articulation or effect. The D. S. staff has a double bar line at the beginning of measure 25 and a series of diagonal lines for the rest of the measures.

Vignettes

B

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth 1
mf Ah Vocoder double Ah Ah Ah

Gtr.
mf C \sharp 13 C maj13 B maj13(\sharp 11) C \sharp maj7(\sharp 5)

Pho. 2
mf C \sharp 13 C maj13 B maj13(\sharp 11) C \sharp maj7(\sharp 5)

Bass
mf Walk \bullet s

D. S.
mf Slow Swing Ride 5 29 30 31 32

226

C

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth 1

Gtr.

Pno. 2

Bass

D. S.

Cont. Sim.

33 34 35 36

Vignettes

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth
1

Ah Ah Ah Ah

Gtr.

Dmaj7(#9) D \sharp maj13(#11) Dmaj7(#9) D \sharp maj13(#11)

Pho. 2

Dmaj7(#9) D \sharp maj13(#11) Dmaj7(#9) D \sharp maj13(#11)

Bass

D. S.

37 38 39 40

The musical score for 'Vignettes' spans measures 37 to 40. It features a variety of instruments and vocal parts. The Soprano Saxophone (S. Sx.) and Tenor Saxophone (T. Sx.) parts are in E-flat major (three flats). The B-flat Trumpet (B \flat Tpt.) and Trombone (Tbn.) parts are in E-flat major. The Synth 1 part is in D major (two sharps) and includes vocalizations 'Ah'. The Guitar (Gtr.) part is in D major and features complex chords: Dmaj7(#9), D \sharp maj13(#11), and Dmaj7(#9). The Piano 2 (Pho. 2) part is in D major and features chords: Dmaj7(#9), D \sharp maj13(#11), and Dmaj7(#9). The Bass and Double Bass (D. S.) parts are in D major and feature a rhythmic pattern of eighth notes.

Vignettes

D

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth
1

Ah Ah Ah AH

Gtr.

B maj13 A \sharp maj7(add4) A maj9(\sharp 5) G \sharp 7 \flat 9(b13)

Pno. 2

B maj13 A \sharp maj7(add4) A maj9(\sharp 5) G \sharp 7 \flat 9(b13)

Bass

D. S.

41 42 43 44

Vignettes

S. Sax. *Straight 8ths*

T. Sax.

B♭ Tpt.

Tbn.

Synth 1

Gtr.

Pho. 2 *Straight 8ths*

Bass

D. S.

45 46 47 48

The musical score is for a piece titled 'Vignettes'. It is written for a large ensemble including Saxophones (S. Sax., T. Sax.), Trumpets (B♭ Tpt.), Trombones (Tbn.), Synthesizer (Synth 1), Guitar (Gtr.), Piano (Pho. 2), Bass, and Drums (D. S.). The score is in 4/4 time. Measures 45 and 46 show the saxophones and piano playing a 'Straight 8ths' pattern. Measures 47 and 48 show the piano continuing this pattern while the drums play a snare drum pattern. The bass line is simple, with a single note in measure 45 and a whole note in measure 46. The guitar and synthesizer are silent throughout the shown measures.

Vignettes

The musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a piano solo, indicated by the "Pno. 2" part. The score is written for a full orchestra and includes the following parts:

- S. Sx.** (Soprano Saxophone): Features a melodic line with triplets and a forte (*f*) dynamic.
- T. Sx.** (Tenor Saxophone): Features a melodic line with triplets and a forte (*f*) dynamic.
- B♭ Tpt.** (B-flat Trumpet): Features a melodic line with triplets and a forte (*f*) dynamic.
- Tbn.** (Trombone): Features a melodic line with triplets and a forte (*f*) dynamic.
- Synth 1** (Synthesizer 1): Features a melodic line with triplets and a forte (*f*) dynamic.
- Gtr.** (Guitar): Features a melodic line with triplets and a forte (*f*) dynamic.
- Pno. 2** (Piano 2): Features a melodic line with triplets and a forte (*f*) dynamic.
- Bass**: Features a melodic line with triplets and a forte (*f*) dynamic.
- D. S.** (Drum Set): Features a melodic line with triplets and a forte (*f*) dynamic.

The score is written in 4/4 time and includes a key signature of one flat (B-flat). The tempo is marked "Cont. Sim." (Continuous Simulation). The score is divided into four measures, with a forte (*f*) dynamic throughout.

Vignettes

S. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Synth 1
 Gtr.
 Phn. 2
 Bass
 D. S.

G maj7(#9,#5) A $\overset{6}{9}$ D \flat 7 / A \flat G \flat $\overset{6}{9}$ / B \flat A maj7(#11) E maj7

53 54 55 56

Vignettes

Alto Solo (conductor)
Pads on last 2 Xs (cued)

F

S. Sax. G- /D A^b /C G- /D B^b-11 /A^b

T. Sax. G- /D A^b /C G- /D B^b-11 /A^b

B^b Tpt. G- /D A^b /C G- /D B^b-11 /A^b

Tbn. F- /C G^b /B^b F- /C A^b-11 /G^b

Synth 1

Gtr. F- /C G^b /B^b F- /C A^b-11 /G^b

Phn. 2 F- /C G^b /B^b F- /C A^b-11 /G^b

Bass F- /C G^b /B^b F- /C A^b-11 /G^b

D. S.

57 58 59 60

Vignettes

D.S. al Fine

S. Sx. Bmaj7(#9,#5) C#⁶₉ F 7 /C B⁶₉ /D C#maj7(#11) G#maj 7

T. Sx. Bmaj7(#9,#5) C#⁶₉ F 7 /C B⁶₉ /D C#maj7(#11) G#maj 7

B \flat Tpt. Amaj7(#9,#5) B⁶₉ E \flat 7 /B \flat A \flat ⁶₉ /C B maj7(#11) F#maj 7

Tbn. Amaj7(#9,#5) B⁶₉ E \flat 7 /B \flat A \flat ⁶₉ /C B maj7(#11) F#maj 7

Synth 1

Gtr. Amaj7(#9,#5) B⁶₉ E \flat 7 /B \flat A \flat ⁶₉ /C B maj7(#11) F#maj 7

Pho. 2 Amaj7(#9,#5) B⁶₉ E \flat 7 /B \flat A \flat ⁶₉ /C B maj7(#11) F#maj 7

Bass Amaj7(#9,#5) B⁶₉ E \flat 7 /B \flat A \flat ⁶₉ /C B maj7(#11) F#maj 7

D. S.

61 62 63 64

Vignettes

G

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth 1

Ah Ah Ah Ah

mf

Gtr.

C \sharp 13 *mf* C maj13 B maj13(\sharp 11) C \sharp maj7(\sharp 5)

Pho. 2

mf C \sharp 13 C maj13 B maj13(\sharp 11) C \sharp maj7(\sharp 5)

Bass

Walk \bullet s

D. S.

Slow Swing Ride *mf* 5 65 5 5 5 66 5 5 67 5 5 68 5

Vignettes

H

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth 1

Ah Ah Ah Ah

Gtr.

G \sharp 9 Gmaj(add4) F \sharp m9 E \sharp maj13

Pho. 2

G \sharp 9 Gmaj(add4) F \sharp m9 E \sharp maj13

Bass

D. S.

Cont. Sim. 69 70 71 72

Vignettes

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth
1

Ah Ah AH Ah

Gtr.

Dmaj7(#9) D#maj13(#11) Dmaj7(#9) D#maj13(#11)

Pho. 2

Dmaj7(#9) D#maj13(#11) Dmaj7(#9) D#maj13(#11)

Bass

D. S.

73 74 75 76

The musical score for 'Vignettes' spans measures 73 to 76. It features a variety of instruments and vocal parts. The vocal parts (S. Sx., T. Sx., B \flat Tpt., Tbn., Synth 1) are in the key of D major (two sharps). The instrumental parts (Gtr., Pho. 2, Bass, D. S.) are in the key of D major (two sharps). The score includes complex chord progressions and rhythmic patterns. The vocal parts have lyrics 'Ah', 'Ah', 'AH', and 'Ah' respectively. The guitar and piano parts have specific chord markings: Dmaj7(#9), D#maj13(#11), Dmaj7(#9), and D#maj13(#11). The bass and double bass parts are marked with a double bar line and a slash, indicating they are not played in this section.

Vignettes

I

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth
1

Ah Ah Ah Ah

Gtr.

B maj13 A \sharp maj7(add4) A maj9(\sharp 5) G \sharp 7 \flat 9(\flat 13)

Pho. 2

B maj13 A \sharp maj7(add4) A maj9(\sharp 5) G \sharp 7 \flat 9(\flat 13)

Bass

D. S.

77 78 79 80

Vignettes

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth 1

Gtr.

Pho. 2

Bass

D. S.

Straight 8ths

81

82

83

84

The musical score is for a piece titled 'Vignettes'. It is written for a large ensemble. The instruments are: S. Sx. (Soprano Saxophone), T. Sx. (Tenor Saxophone), B \flat Tpt. (B-flat Trumpet), Tbn. (Trombone), Synth 1, Gtr. (Guitar), Pho. 2 (Piano 2), Bass, and D. S. (Drum Set). The score is in 4/4 time. The key signature has four flats (B-flat major or D minor). The 'Straight 8ths' section begins at measure 81, where the S. Sx. and T. Sx. play eighth notes. The Pho. 2 part also features 'Straight 8ths' starting at measure 81. The D. S. part has a snare drum pattern starting at measure 81. The score continues through measure 84, with various musical notations including slurs, ties, and dynamic markings.

Vignettes

J

S. Sax. *f*

T. Sax. *f*

B♭ Tpt. *f*

Tbn. *f*

Synth 1

Do Do —

f

E♭ /B♭ E /G#

E♭ /B♭ F#11 /E

Gtr. *f*

Pho. 2 *f*

E♭ /B♭ E /G#

E♭ /B♭ F#11 /E

Bass *f*

Cont. Sim.

D. S. *f*

85 86 87 88

Vignettes

S. Sx.

T. Sx.

B \flat Tpt.

Tbn.

Synth 1

Gtr.

Pho. 2

Bass

D. S.

89 90 91 92

Fill

G maj7(#9,#5) A $\overset{6}{9}$ D \flat 7 /A \flat G \flat $\overset{6}{9}$ /B \flat A maj7(#11) E maj7

The musical score is for a piece titled 'Vignettes'. It spans measures 89 to 92. The instrumentation includes Soprano Saxophone (S. Sx.), Tenor Saxophone (T. Sx.), B-flat Trumpet (B \flat Tpt.), Trombone (Tbn.), Synth 1 (two staves), Guitar (Gtr.), Piano 2 (Pho. 2), Bass, and Drums (D. S.). The key signature has four sharps (F#, C#, G#, D#). The score features complex melodic lines for the saxophones and trumpet, with triplets and slurs. The piano part has a dense texture of sixteenth-note patterns. The guitar and bass provide harmonic support with specific chords and a melodic line. The drums have a solo section in measure 92, indicated by a 'Fill' label. Chord changes are marked below the piano and guitar staves: G maj7(#9,#5), A $\overset{6}{9}$, D \flat 7 /A \flat , G \flat $\overset{6}{9}$ /B \flat , A maj7(#11), and E maj7.

Vignettes

S. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Synth 1
 Gtr.
 Phn. 2
 Bass
 D. S.

G maj7(#9,#5) A $\overset{6}{9}$ D \flat 7 /A \flat G \flat $\overset{6}{9}$ /B \flat A maj7(#11) E maj7

93 94 95 96

Vignettes

S. Sx.
 T. Sx.
 B \flat Tpt.
 Tbn.
 Synth
 1
 Gtr.
 Pno. 2
 Bass
 D. S.

Vignettes

Vignette 10: Dance

Zac Evans

Distorted 808

Conductor/Drum Machine 1

Alto Sax

Sampler Output 2

Pygmy Sampler

Sampler/Tenor Sax

Trumpet in Bb

Trombone

Voice 1

Electric Guitar

Piano/Keyboard 2

Bass Guitar

Brushes

Drum Set

f

f

1 2 3 4

Vignettes

D. S.

A. Sx.

Spl. 2

Samp/T. Sax.

Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

5 6 7 8

The musical score for 'Vignettes' is presented across eleven staves. The top staff, labeled 'D. S.', features a melody in a 2/4 time signature, starting with a half rest followed by eighth notes. The second staff, 'A. Sx.', contains whole rests. The third staff, 'Spl. 2', shows a complex rhythmic pattern with eighth and sixteenth notes. The fourth staff, 'Samp/T. Sax.', has a melodic line with a long slur spanning measures 5 and 6. The fifth staff, 'Tpt.', and sixth staff, 'Tbn.', both contain whole rests. The seventh staff, 'Voice 1', and eighth staff, 'Gtr.', also contain whole rests. The ninth staff, 'Pno. 2', and tenth staff, 'Bass', contain whole rests. The eleventh staff, labeled 'D. S.', contains whole rests. The bottom of the page is marked with measure numbers 5, 6, 7, and 8.

Vignettes

Score for Vignettes, measures 9 through 12.

Instrument parts shown:

- D. S. (Drum Set) - Measures 9-12
- A. Sx. (Alto Saxophone) - Measures 9-12
- Spl. 2 (Soprano Saxophone 2) - Measures 9-12
- Samp/T. Sax. (Soprano Saxophone) - Measures 9-12
- Tpt. (Trumpet) - Measures 9-12
- Tbn. (Trombone) - Measures 9-12
- Voice 1 - Measures 9-12
- Gtr. (Guitar) - Measures 9-12
- Pno. 2 (Piano 2) - Measures 9-12
- Bass - Measures 9-12
- D. S. (Drum Set) - Measures 9-12

Measure numbers: 9, 10, 11, 12.

Vignettes

13 14 15 16

D. S.

A. Sx.

Spl. 2

Samp/T. Sax.

Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

Hip-hop beat

A

The musical score for 'Vignettes' spans measures 13 to 16. The instrumentation includes a Drum Set (D. S.), Alto Saxophone (A. Sx.), Soprano Saxophone (Spl. 2), Sampled Tenor Saxophone (Samp/T. Sax.), Trumpet (Tpt.), Trombone (Tbn.), Voice 1, Guitar (Gtr.), Piano 2 (Pno. 2), Bass, and a second Drum Set (D. S.). The score is written in 4/4 time. Measure 13 features a key signature change (one sharp) and a double bar line. Measure 14 contains a double bar line. Measure 15 is marked with a 'Hip-hop beat' and a box labeled 'A'. Measure 16 concludes the section with a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Vignettes

17 18 19 20

D. S.

A. Sx.

Spl. 2

Samp/T. Sax.

Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

Detailed description: This is a musical score for a piece titled 'Vignettes'. It covers measures 17 through 20. The score is arranged in a grand staff with ten staves. The instruments are: D. S. (Drum Set), A. Sx. (Alto Saxophone), Spl. 2 (Soprano Saxophone 2), Samp/T. Sax. (Sampled Tenor Saxophone), Tpt. (Trumpet), Tbn. (Trombone), Voice 1, Gtr. (Guitar), Pno. 2 (Piano 2), Bass, and D. S. (Drum Set). The D. S. parts are in 7/8 time, indicated by a double bar line and a '7' below the staff. The other instruments are in 4/4 time. The score shows various musical notations including eighth notes, quarter notes, eighth rests, and sixteenth notes. The D. S. parts are marked with 'x' for hits. The other instruments have various musical notations including eighth notes, quarter notes, eighth rests, and sixteenth notes. The measures are numbered 17, 18, 19, and 20 at the bottom.

Vignettes

B

The musical score for 'Vignettes' is presented across four measures (21-24). The instruments and their parts are as follows:

- D. S. (Drum Set):** Measures 21-23 contain rhythmic notation (slashes), while measure 24 is a whole rest.
- A. Sx. (Alto Saxophone):** Whole rests in all four measures.
- Spl. 2 (Soprano Saxophone):** Measures 21-23 feature eighth-note chords, while measure 24 is a whole rest.
- Samp/T. Sax. (Soprano Saxophone):** Measures 21-23 feature eighth-note lines, while measure 24 is a whole rest.
- Tpt. (Trumpet):** Measures 21-23 are whole rests; measure 24 begins with a *mf* dynamic and a half-note chord.
- Tbn. (Trombone):** Measures 21-23 are whole rests; measure 24 begins with a *mf* dynamic and a half-note chord.
- Voice 1:** Whole rests in all four measures.
- Gtr. (Guitar):** Measures 21-23 are whole rests; measure 24 begins with a *mf* dynamic and a half-note chord.
- Pno. 2 (Piano):** Measures 21-23 are whole rests; measure 24 begins with a *mf* dynamic and a half-note chord.
- Bass:** Whole rests in all four measures.

21 22 23 24

Vignettes

D. S. 
 A. Sx. 
 Spl. 2 
 Samp/T. Sax. 
 Tpt. 
 Tbn. 
 Voice 1 
 Gtr. 
 Pno. 2 
 Bass 
 D. S. 

25 26 27 28

Vignettes

Score for Vignettes, measures 29-32.

Instrument parts shown:

- D. S. (Drum Set): Measures 29-32.
- A. Sx. (Alto Saxophone): Measures 29-32.
- Spl. 2 (Soprano Saxophone): Measures 29-32.
- Samp/T. Sax. (Saxophone): Measures 29-32.
- Tpt. (Trumpet): Measures 29-32.
- Tbn. (Trombone): Measures 29-32.
- Voice 1: Measures 29-32.
- Gtr. (Guitar): Measures 29-32.
- Pno. 2 (Piano): Measures 29-32.
- Bass: Measures 29-32.
- D. S. (Drum Set): Measures 29-32.

Measure numbers: 29, 30, 31, 32.

Vignettes

D. S. 
 A. Sx. 
 Spl. 2 
 Samp/T. Sax. 
 Tpt. 
 Tbn. 
 Voice 1 
 Gtr. 
 Pno. 2 
 Bass 
 D. S. 

33 34 35 36

Vignettes

C

D. S. 

A. Sx. 

Spl. 2 

Samp/T. Sax. 

Tpt. 

Tbn. 

Voice 1 

Gtr. 

Pno. 2 

Bass 

D. S. 

37 38 39 40

Vignettes

D. S. 
 A. Sx. 
 Spl. 2 
 Samp/T. Sax. 
 Tpt. 
 Tbn. 
 Voice 1 
 Gtr. 
 Pno. 2 
 Bass 
 D. S. 

41 42 43 44

Vignettes

[illegible]

Vignettes

D. S. 
 A. Sax. 
 Spl. 2 
 Samp/T. Sax. 
 Tpt. 
 Tbn. 
 Voice 1 
 Gtr. 
 Pno. 2 
 Bass 
 D. S. 

49 50 51 52

Vignettes

D. S. 
 A. Sax. 
 Spl. 2 
 Samp/T. Sax. 
 Tpt. 
 Tbn. 
 Voice 1 
 Gtr. 
 Pno. 2 
 Bass 
 D. S. 

53 54 55 56

Vignettes

D. S. 
 A. Sax. 
 Spl. 2 
 Samp/T. Sax. 
 Tpt. 
 Tbn. 
 Voice 1 
 Gtr. 
 Pno. 2 
 Bass 
 D. S. 

C maj7(#11) A-11 C maj7(#11) A-11

57 58 59 60

Vignettes

E

D. S.

A. Sx.

Spl. 2

Samp/T. Sax.

Tpt.

Tbn.

Voice 1

Gtr.

Pno. 2

Bass

D. S.

61 62 63 64

Do Do Do

C maj7(#11) A-11 C maj7(#11) E maj9

Pizz

To Sticks

Last 4xs Only (cued)

To Tenor

Last 4xs Only (cued)

F#maj9 solo

Last 4xs Only (cued)

E maj9 Comp

E maj9 Comp

E maj9

Vignettes

Open
Next Section Cued

D. S.

A. Sx.

Spl. 2

T. Sx.

B-9

Tpt.

Tbn.

Voice 1

A-9

Gtr.

A-9

Pno. 2

A-9

Bass

D. S.

Pygmy Sampler

Gradually more gospel

Gradually more gospel

Gradually more gospel

Gradually more gospel
Eventually break pattern

Gradually more gospel

65 66 67 68

Vignettes

F

D. S. *f*
 A. Sx.
 Spl. 2
 Samp/T. Sax. *f*
 Tpt.
 Tbn.
 Voice 1
 Gtr.
 Pno. 2
 Bass
 D. S.

69 70 71 72

Vignettes

Score for Vignettes, measures 73-76. The score includes parts for D. S., A. Sx., Spl. 2, Samp/T. Sax., Tpt., Tbn., Voice 1, Gtr., Pno. 2, Bass, and D. S. (Drum Set).

Measure 73: D. S. (Drum Set) plays a rhythmic pattern. A. Sx. (Alto Saxophone) is silent. Spl. 2 (Soprano Saxophone) plays a melodic line. Samp/T. Sax. (Sampled Tenor Saxophone) plays a melodic line. Tpt. (Trumpet) and Tbn. (Tuba) are silent. Voice 1 (Vocalist) is silent. Gtr. (Guitar) is silent. Pno. 2 (Piano 2) is silent. Bass (Bass) is silent. D. S. (Drum Set) is silent.

Measure 74: D. S. (Drum Set) plays a rhythmic pattern. A. Sx. (Alto Saxophone) is silent. Spl. 2 (Soprano Saxophone) plays a melodic line. Samp/T. Sax. (Sampled Tenor Saxophone) plays a melodic line. Tpt. (Trumpet) and Tbn. (Tuba) are silent. Voice 1 (Vocalist) is silent. Gtr. (Guitar) is silent. Pno. 2 (Piano 2) is silent. Bass (Bass) is silent. D. S. (Drum Set) is silent.

Measure 75: D. S. (Drum Set) plays a rhythmic pattern. A. Sx. (Alto Saxophone) is silent. Spl. 2 (Soprano Saxophone) plays a melodic line. Samp/T. Sax. (Sampled Tenor Saxophone) plays a melodic line. Tpt. (Trumpet) and Tbn. (Tuba) are silent. Voice 1 (Vocalist) is silent. Gtr. (Guitar) is silent. Pno. 2 (Piano 2) is silent. Bass (Bass) is silent. D. S. (Drum Set) is silent.

Measure 76: D. S. (Drum Set) plays a rhythmic pattern. A. Sx. (Alto Saxophone) is silent. Spl. 2 (Soprano Saxophone) plays a melodic line. Samp/T. Sax. (Sampled Tenor Saxophone) plays a melodic line. Tpt. (Trumpet) and Tbn. (Tuba) are silent. Voice 1 (Vocalist) is silent. Gtr. (Guitar) is silent. Pno. 2 (Piano 2) is silent. Bass (Bass) is silent. D. S. (Drum Set) is silent.

Vignettes

Score for Vignettes, measures 77-80.

Instrument parts shown:

- D. S. (Drum Set)
- A. Sx. (Alto Saxophone)
- Spl. 2 (Soprano Saxophone 2)
- Samp/T. Sax. (Soprano Saxophone / Tenor Saxophone)
- Tpt. (Trumpet)
- Tbn. (Trombone)
- Voice 1
- Gtr. (Guitar)
- Pno. 2 (Piano 2)
- Bass
- D. S. (Drum Set)

Measure numbers: 77, 78, 79, 80.

G

263

Vignettes

D. S. 
 A. Sx. 
 Spl. 2 
 Samp/T. Sax. 
 Tpt. 
 Tbn. 
 Voice 1 
 Gtr. 
 Pno. 2 
 Bass 
 D. S. 

85 86 87 88

Vignettes

H

D. S.

A. Sx.

Spl. 2

Samp/T. Sax.

Tpt.

Tbn.

Voice 1

Do

Csus2

Gtr.

Csus2

Pno. 2

Bass

D. S.

89

90

91

92

Vignettes

D. S. 
 A. Sx. 
 Spl. 2 
 Samp/T. Sax. 
 Tpt. 
 Tbn. 
 Voice 1 
 Gtr. 
 Pno. 2 
 Bass 
 D. S. 

93 94 95 96

Vignettes

**Vamp
To Next Vignette -->**

D. S.

A. Sx.

Spl. 2

Samp/T. Sax.

Tpt.

Tbn.

Voice 1

Do

Do

Gtr.

Pno. 2

Bass

D. S.

97 98 99 100

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Vita

Zachary Glenn Evans is a saxophonist, composer, and educator primarily based in Atlanta, Georgia. He received his undergraduate degree in saxophone performance from Kennesaw State University in Spring 2013. In May 2016, Zachary will complete his graduate degree in jazz composition from the University of Texas at Austin where he served as a teaching assistant. Also as of May 2016, Zachary serves as the Education and Outreach Coordinator for the Georgia Symphony Orchestra. Zachary also leads the hip-hop/jazz band, Monkier, in which he composes, raps, and plays keyboard and saxophone. He continues to compose and perform with various local and national acts. Zachary is also a recipient of the Graduate Arts Award from the Jack Kent Cooke Foundation.

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This thesis was typed by Zachary Glenn Evans.